

TOFU AND WHISKEY

Our new music column stops by 777 Valencia **P33**

WHERE ARE THE GMOS?

All over — including health food **P6**

BUMPS IN THE NIGHT

Is *V/H/S* the year's most disturbing movie? **P40**

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PENALTY
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**YES
ON 34**



ENDORSEMENTS

OUR COMPLETE NATIONAL, STATE AND SAN FRANCISCO RECOMMENDATIONS FOR THE NOV. 6 ELECTION **P8**

FILE PHOTO OF THE LETHAL INJECTION CHAIR AT SAN QUENTIN STATE PRISON BY ERIC RISBERG/AP IMAGES

ARTSPAN

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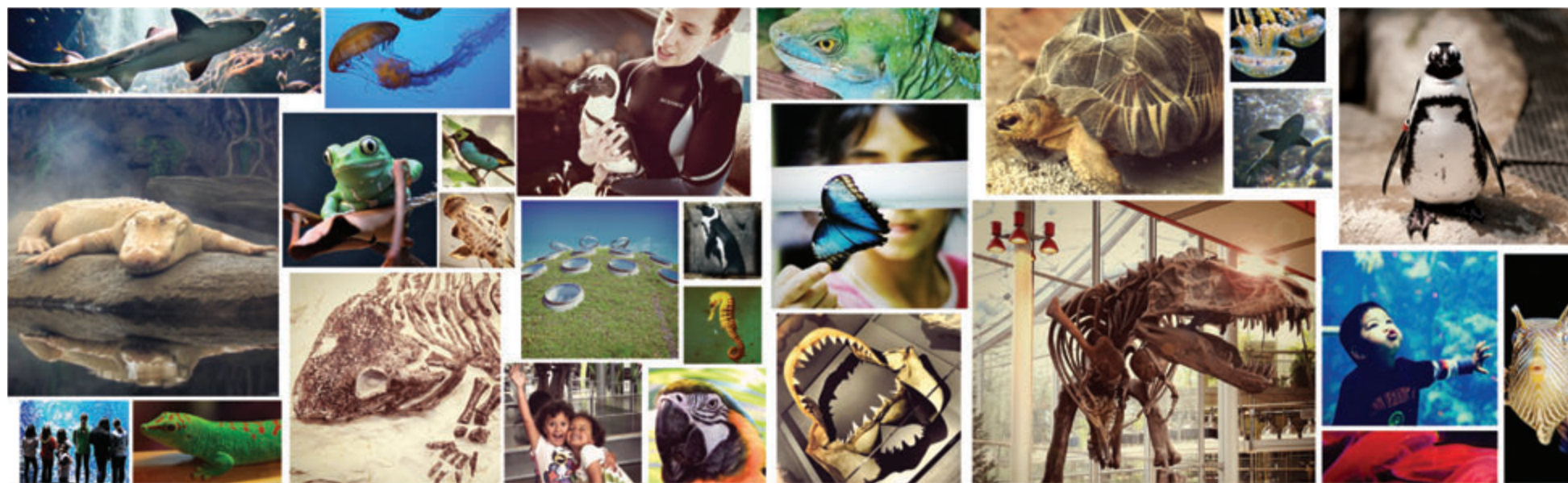
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GUARDIAN INTELLIGENCE

What you need to know

CRITICAL MISS

Critical Mass isn't the most mainstream bicycling event in San Francisco, but it's of the biggest and most popular. So a lot of people found it odd that the 20th anniversary ride — a huge international event — didn't even make it into the calendar of the San Francisco Bicycle Coalition. Activist and long-time bike rider Quintin Mecke made his thoughts known in a letter to the SFBG:

“What a shame that instead of celebrating all parts of the cycling community, SFBG has decided to distance itself from the historic roots of its own community in the name of moderation, families on bikes and political expediency.” A little harsh, but he's got a point.



HOWDY SAILORS

Fleet week slips into our fair port Oct. 4-8, flooding it with active seamen. It's been a year since Don't Ask Don't Tell was repealed. May we suggest all those bell-bottomed boys with a yen for men head down to Salute: Fleet Week Gay Military Ball on Fri/5 (9pm-4am, \$10. Beabox, 314 11th St., SF. www.tinyurl.com/salutesf) to flex their pecs and dance all night? It's a benefit for the

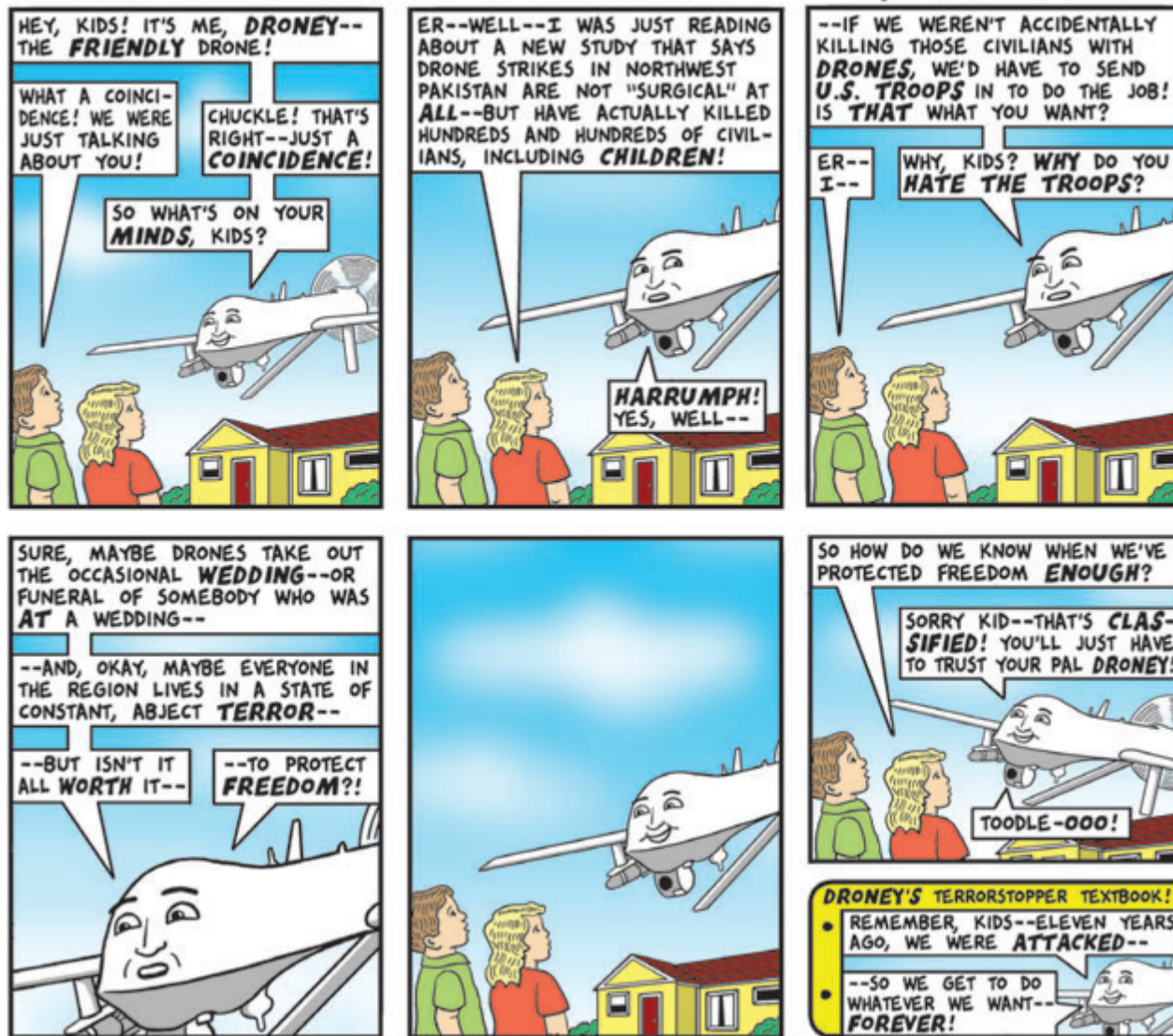
Wounded Warrior Project.

PHOTO BY FALCON STUDIOS



THIS MODERN WORLD

by TOM TOMORROW



24 IN SF

Artist Brett Amory has been camping out around the city — Portsmouth Square, the Mission, Mitchell Brothers — and documenting 24 locations in paint, allotting one hour of observation to each in order to comprise a life in the day of the city. His show opens Thu/4 (5:30-7:30pm, free. Sandra Lee Gallery, 251 Post, SF. www.sandraleegallery.com).

POLITICAL ALERTS

WEDNESDAY 4

OCCUPY THE CHEVRON REFINERY
Richmond BART station, Macdonald and 16th St. Richmond; Facebook: Occupy Richmond California. 3pm, free. In response to the August fire, as well as a history of similar fires and pollution from Chevron's oil refinery in Richmond, Occupy Richmond plans to fight back. This demonstration has three parts: meet at 3pm at the BART station for a march to Washington Park, then mass at 4:30pm at the park, to march to the refinery, where the group will hold a rally. The demands: That Chevron pay community compensation, install an air quality monitoring system, put worker and public safety first, reduce emissions or zero emissions, and pay its fair share of taxes.

FRIDAY 5

UPHEAVALS IN THE MIDDLE EAST
South Berkeley Senior Center, 2939 Ellis, Berk; speakout-now@gmx.com. 7pm, \$5 requested donation. What caused the civil war in Syria, what's happening with it now, and is intervention from the United States and other countries affecting the crisis? Learn the answers to these questions and more from As'ad Abukhalil, professor of political science at Cal State Stanislaus and writer at angryarab.blogspot.com.

FEMINIST VIGILANTE MARCH

19th St. and Telegraph, Oakl; Facebook: Feminist Vigilante Gangs. 7pm, free. As a recent Guardian feminism panel made abundantly clear, we're in dire need of roving feminist gangs. As rapes go unsolved and sexual assault unpunished -- by a justice system that is itself oppressive and police officers who, themselves, have been guilty of rape and sexual assault -- it's time to take back some power from the patriarchy. At the first feminist vigilante march in Oakland, people took that message to the streets. There was fearlessness, and there was glitter. Join them again Friday.

WON'T BACK LABOR

Culture is political; we learned that in college. (See how smart we are?) And Daniel Barnz's *Won't Back Down* plays right into one of the worst political trends in America today. It's supposed to be about two embattled mothers who try to improve their failing public school; it's really about how awful the teachers' unions are and how privatization is the only solution to education. As Robin Dutton Cookston, an SF public school parent, notes on her blog, thefoggyeas-tidea.wordpress.com:

“The political agenda of *Won't Back Down* is as naked and laid-out as Maggie Gyllenhaal in *Secretary*: Public schools are terrible. The only way to make them better is to take them over and turn them into charter schools. Oh and teachers unions are evil, greedy, spawn-of-Voldemort's-demon-seed bastards. The end.”

Our own Lynn Rapoport didn't much like it either. But we hear Maggie looks cute.



FEAR THE GRAY HAIR

Mayor Ed Lee and former (?) Mayor Willie Brown held a breakfast fundraiser for Sup. Christina Olague at the Market Bar and Restaurant Sept. 23 and a hardy band of perhaps ten protesters stood around with signs demanding that Olague back down from her support of the 8 Washington project.

We're not talking violent anarchists here — the average age of the crew was at least 70, and they were about the least rowdy protesters you'll ever seen on the San Francisco streets. Nevertheless, their presence so disturbed the attendees (or perhaps the hosts) that the cops were called — repeatedly.

Jon Golinger, who helped organize the event, told us the first officer on the scene started to laugh when he saw what he was dealing with. “From the urgency of the phone calls we got,” the cop said, “We almost brought our riot gear.”



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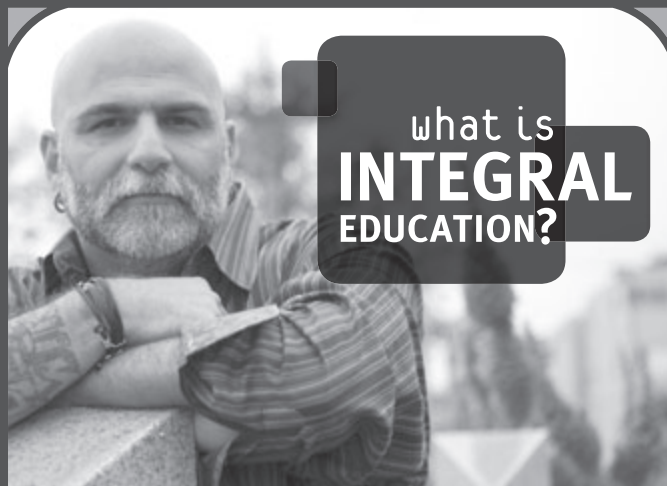
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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096) PUBLISHED
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room 216

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Tuesday, October 16
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room 606

DRAMA THERAPY

Tuesday, October 16
6:30PM–8:00PM
room 311

COMMUNITY MENTAL HEALTH

Thursday, October 18
4:00PM–6:00PM
room 311

CREATIVE INQUIRY, INTERDISCIPLINARY ARTS and WRITING AND CONSCIOUSNESS (MFA)

Thursday, October 18
6:00PM–7:00PM
room 550

INTEGRAL COUNSELING PSYCHOLOGY

Thursday, October 18
6:30PM–8:30PM
room 207

ANTHROPOLOGY AND SOCIAL CHANGE

Saturday, October 20
4:00PM, room 550



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BY Yael Chanoff
yael@sfbg.com

NEWS Proposition 37, which is on the state ballot in November, would require labeling of foods that contain genetically modified organisms, or GMOs. That would be a big change — GMOs are everywhere, and nobody knows exactly what food contains them.

Scientists first started splicing genes to make genetically modified organisms in 1972, and genetically modified food was first sold in 1994. It has been quickly proliferating every since.

Monsanto, king of the GMO empire, is by far the largest donor behind the No on 37 campaign. Monsanto was one of the first companies to patent a living organism, and keeps the money rolling in from selling Roundup, an herbicide, and Roundup Ready seeds, to grow plants that won't die when sprayed with Roundup.

Monsanto has given \$7,100,500 to defeat Prop. 37. Other major donors include chemical companies like Dupont and Dow Chemical (via its subsidiary Dow Agrisciences, which manufactures GMO seeds), and a long list of food companies that sell genetically engineered products. Pepsico has given \$1,716,300 to make sure Californian's don't know what food contains GMOs; Nestle USA, \$1,169,400.

Companies like these have been insisting for years that genetically modified food is perfectly safe. They refute studies — which found that, for example, genetically modified corn caused organ failure and tumors in lab rats, and genetically modified grass and feed has killed, sickened and sterilized livestock — as flawed.

There are other reasons to worry about GMOs. Monoculture is a grave threat to global biodiversity, and mega-corporations like Monsanto are actively involved in squashing noncompetitive, like pesky small farmers who don't want to use their GMO products.

But Prop. 37 wouldn't ban GMO foods; it would simply require that they're labeled, as they are in many parts of the world (including all of the European Union, Australia, China, Japan, and Russia).

And the notion makes sense: It's hard enough choosing healthy food without knowing which products contain GMOs. They show up in surprising places. **SFBG**

WHERE'S THE FRANKENFOOD?

You'll be surprised where GMOs show up.

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SALAD WITH OLIVE OIL

Lots of greens are considered risky for GMOs, including chard, Siberian kale, mizuna, Chinese cabbage, rapini, and tatsoi.

But watch out for other oils — 90 percent of all canola is genetically modified, 88 percent of corn, and 94 percent of soybeans.



SMOKED SALMON TERRINE

AquaBounty Biotechnologies "AquaAdvantage Salmon," Atlantic salmon that grow "11 times the rate of wild salmon" is pending FDA approval.

Other ingredients in salmon terrine include cream and butter, and GMO contamination in animal feed is widespread.



CHICKEN CASSEROLE WITH LENTILS AND MIXED VEGETABLES

Chicken, like all meat, is often contaminated by GMO feed (made of corn, usually.)

As for vegetables, zucchini and yellow summer squash are usually GMO, and acorn squash, delicata squash, and pattypan squash are likely to have GMOs.



TOFU SANDWICH

94 percent of the US crop of soy is genetically engineered. No genetically modified wheat has been approved in the US yet, but several strains exist and many companies are aggressively pushing its approval. If there's mayonnaise on your sandwich, watch out for the canola oil, 90 percent of which is genetically modified.



*ACCORDING TO THE UK-BASED LEATHERHEAD FOOD RESEARCH GROUP

SOURCE: THE NON-GMO PROJECT
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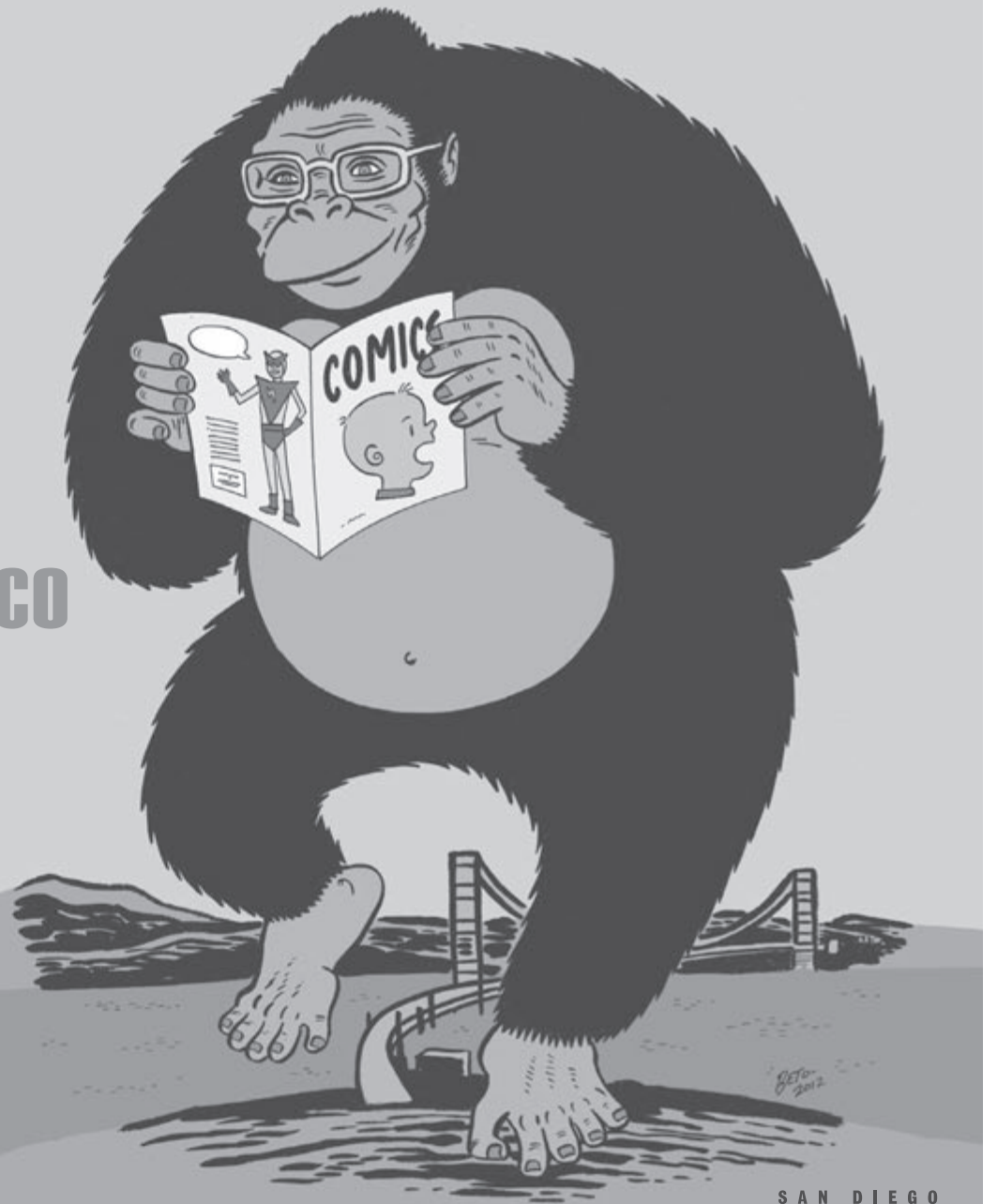
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ENDORSEMENTS

End the death penalty — Yes on 34. Davis, Rizzo and Selby for D5 supervisor. Yes (sigh) on B ...
complete endorsements for national, state and San Francisco races

Every four years, we're told it's the most important election of our lives — and in 2008, it felt as if maybe it was. A lot of the excitement has worn off since, but the presidential race is still crucial, a going-forward-or-going-back moment for the United States. For California, it seems less dramatic — this true blue state will go for President Obama by 10 points. But that's not a reason to sit this out — there are critical state and local propositions and candidates that could change the direction of the state and the city. On Nov. 6, vote early and often. Our endorsements follow.

NEXT WEEK: EAST BAY ENDORSEMENTS

NATIONAL RACES

PRESIDENT

BARACK OBAMA

You couldn't drive down Valencia Street on the evening of Nov. 4, 2008. You couldn't get through the intersection of 18th and Castro, either. All over the east side of the city, people celebrating the election of Barack Obama and the end of the Bush era launched impromptu parties, dancing and singing in the streets, while the cops stood by, smiling. It was the only presidential election in modern history that created such an upwelling of joy on the American left — and while we were a bit more jaded and cautious about celebrating, it was hard not to feel a sense of hope.

That all started to change about a month after the inauguration, when word got out that the big insurance companies were invited to be at the table, discussing health-care reform — and the progressive consumer advocates were not. From that point on, it was clear that the "change" he promised wasn't going to be a fundamental shift in how power works in Washington.

Obama didn't even consider a single-payer option. He hasn't shut down Guantanamo Bay. He hasn't cut the Pentagon budget. He hasn't pulled the US out of the unwinnable mess in Afghanistan. He's been a huge disappointment on progressive tax and economic issues. It wasn't until late this summer, when he realized he was facing a major enthu-

siasm gap, that he even agreed to endorse same-sex marriage.

But it's easy to trash an incumbent president, particularly one who foolishly thought he could get bipartisan support for reforms and instead wound up with a hostile Republican Congress. The truth is, Obama has accomplished a fair amount, given the obstacles he faced. He got a health-care reform bill, weak and imperfect as it was, passed into law, something Democrats have tried and failed at since the era of FDR. The stimulus, weak and limited as it was, clearly prevented the recession from becoming another Great Depression. His two Supreme Court appointments have been excellent.

And the guy he's running against is a disaster on the scale of G.W. Bush.

Mitt Romney can't even tell the truth about himself. He's proven to be such a creature of the far-right wing of the Republican Party that it's an embarrassment. A moderate Republican former governor of Massachusetts could have made a credible run for the White House — but Romney has essentially disavowed everything decent that he did in his last elective office, has said one dumb thing after another, and would be on track to be one of the worse presidents in history.

We get it: Obama let us down. But there's a real choice here, and it's an easy one. We'll happily give a shout out to Jill Stein, the candidate of the Green Party, who is talking the way the Democrats ought to be talking, about a Green New Deal that recognizes that the richest nation in the history of the world can and should be doing radically better on employment, health care, the environment, and economic justice. And since Obama's going to win California by a sizable majority

anyway, a protest vote for Stein probably won't do any harm.

But the next four years will be a critical time for the nation, and Obama is at least pushing in the direction of reality, sanity, and hope. We endorsed him with enthusiasm four year ago; we're endorsing him with clear-eyed reality in 2012.

UNITED STATES SENATE

DIANNE FEINSTEIN

Ugh. Not a pleasant choice here. Elizabeth Emken is pretty much your standard right-wing-nut Republican out of Danville, a fan of reducing government, cutting regulations, and repealing Obamacare. Feinstein, who's already served four terms, is a conservative Democrat who loves developers, big business, and the death penalty, is hawkish on defense, and has used her clout locally to push for all the wrong candidates and all the wrong things. She can't even keep her word: After Willie Brown complained that London Breed was saying mean things about him, Feinstein pulled her endorsement of Breed for District 5 supervisor.

It's astonishing that, in a year when the state Democratic Party is aligned behind Proposition 34, which would replace the death penalty with life without parole, Feinstein can't find it in herself to back away from her decades-long support of capital punishment. She's not much better on medical marijuana. And she famously complained when then-mayor Gavin Newsom pushed same-sex marriage to the forefront, saying America wasn't ready to give LGBT couples the same rights as straight people.

But as chair of the Senate

Intelligence Committee, Feinstein was pretty good about investigating CIA torture and continues to call for the closure of Guantanamo Bay. She's always been rock solid on abortion rights and at least decent, if not strong, on environmental issues.

It's important for the Democrats to retain the Senate, and Feinstein might as well be unopposed. She turns 80 next year, so it's likely this will be her last term.

HOUSE OF REPRESENTATIVES, DISTRICT 8

NANCY PELOSI

The real question on the minds of everyone in local politics is what will happen if the Democrats don't

retake the House and Pelosi has to face two more years in the minority. Will she serve out her term? Will her Democratic colleagues decide they want new leadership? The inside scuttle is that Pelosi has no intention of stepping down, but a long list of local politicians is looking at the once-in-a-lifetime chance to run for a Congressional seat, and it's going to happen relatively soon; Pelosi is 72.

We've never been happy with Rep. Pelosi, who used the money and clout of the old Burton machine to come out of nowhere to beat progressive gay supervisor Harry Britt for the seat in 1986. Her signature local achievement is the bill that created the first privatized national park in the nation's history (the Presidio), which now is home to a giant office complex built by filmmaker George Lucas with the benefit of a \$60 million tax break. She long ago stopped representing San Francisco, making her move toward Congressional leadership by moving firmly to the center.

But as speaker of the House, she was a strong ally for President Obama and helped move the health-care bill forward. It's critical to the success of the Obama administration that the Democrats retake the House and Pelosi resumes the role of speaker.

HOUSE OF REPRESENTATIVES, DISTRICT 9

BARBARA LEE

Barbara Lee represents Berkeley and Oakland in a way Nancy Pelosi doesn't represent San Francisco. She's been a strong, sometimes lonely voice against the wars in Iraq and Afghanistan and a leader in the House Progressive Caucus.



BARACK OBAMA

CONTINUES ON PAGE 10 >>

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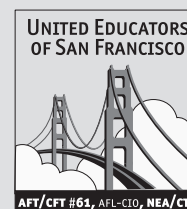
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CONT>>

While Democrats up to and including the president talk about tax cuts for businesses, Lee has been pushing a fair minimum wage, higher taxes on the wealthy, and an end to subsidies for the oil industry. While Oakland Mayor Jean Quan was struggling with Occupy, and San Francisco Mayor Ed Lee was moving to evict the protesters, Barbara Lee was strongly voicing her support for the movement, standing with the activists, and talking about wealth inequality. We're proud to endorse her for another term.

HOUSE OF REPRESENTATIVES, DISTRICT 12

JACKIE SPEIER

Speier's an improvement on her predecessor, Tom Lantos, who was a hawk and terrible on Middle East policy. Speier's a moderate, as you'd expect in this Peninsula seat, but she's taken the lead on consumer privacy issues (as she did in the state Legislature) and will get re-elected easily. She's an effective member of a Bay Area delegation that helps keep the House sane, so we'll endorse her for another term.

STATE CANDIDATES

ASSEMBLY DISTRICT 13

TOM AMMIANO

Tom Ammiano's the perfect person to represent San Francisco values in Sacramento. He helped sparked and define this city's progressive movement back in the 1970s as a gay teacher marching alongside with Harvey Milk. In 1999, his unprecedented write-in mayoral campaign woke progressives up from some bad years and ushered in a decade with a progressive majority on the Board of Supervisors that approved landmark legislation such as the universal healthcare program Ammiano created. In the Assembly, he worked to create a regulatory system for medical marijuana and chairs the powerful Public Safety Committee, where he has stopped the flow of mindless tough-on-crime measures



TOM AMMIANO

that have overflowed our prisons and overburdened our budgets. This is Ammiano's final term in the Legislature, but we hope it's not the end of his role in local politics.

STATE ASSEMBLY, DISTRICT 19

PHIL TING

Phil Ting could be assessor of San Francisco, with a nice salary, for the rest of his life if that's what he wanted to do. He's done a good job in an office typically populated with make-no-waves political hacks — he went after the Catholic Church when that large institution tried to avoid paying taxes on property transfers. He's been outspoken on foreclosures and commissioned, on his own initiative, a study showing that a large percentage of local foreclosures involved at least some degree of fraud or improper paperwork.

But Ting is prepared to take a big cut in pay and accept a term-limited future for the challenge of moving into a higher-profile political position. And he's the right person to represent this westside district.

Ting's not a radical leftist, but he is willing to talk about tax reform, particularly about the inequities of Prop. 13. He's carrying the message to homeowners that they're shouldering a larger part of the burden while commercial properties pay less. He wants to change some of the loopholes in how Prop. 13 is interpreted to help local government collect more money.

It would be nice to have a progressive-minded tax expert in the Legislature, and we're glad Ting is the front-runner. He's facing a serious, well-funded onslaught from Michael Breyer, the son of Supreme Court Justice Breyer, who has no political experience or credentials for office and is running a right-wing campaign emphasizing "old-style San Francisco values."

Not pretty. Vote for Ting.

SENATE DISTRICT 11

MARK LENO

Mark Leno wasn't always in the Guardian's camp, and we don't always agree with his election season endorsements, but he's

been a rock-solid representative in Sacramento and he has earned our respect and our endorsement.

It isn't just how he votes, which we consistently agree with. Leno has been willing to take on the tough fights, the ones that need to be fought, and shown the tenacity to come out on top in the Legislature, even if he's ahead of his time. Leno twice got the Legislature to legalize same-sex marriage, he has repeatedly gotten that body to legalize industrial hemp production, and he's twice passed legislation that would give San Francisco voters the right to set a local vehicle license fees higher than the state's and use that money for local programs (which the governor finally signed). He's also been laying an important foundation for creating a single-payer healthcare system and he played an important role in the CleanPowerSF program that San Francisco will implement next year. Leno will easily be re-elected to another term in the Senate and we look forward to his next move (Leno for mayor, 2015?)

BART BOARD DISTRICT 9

TOM RADULOVICH

San Francisco has been well represented on the BART Board by Radulovich, a smart and forward-thinking urbanist who understands the important role transit plays

in the Bay Area. Radulovich has played leadership roles in developing a plan that aims to double the percentage of cyclists using the system, improving the accessibility of many stations to those with limited mobility, pushing through an admittedly imperfect civilian oversight agency for the BART Police, hiring a new head administrator who is more responsive to community



PHIL TING

concerns, and maintaining the efficiency of an aging system with the highest ridership levels in its history. With a day job serving as executive director of the nonprofit

Livable City, Radulovich helped create Sunday Streets and other initiatives

that improve our public spaces and make San Francisco a more inviting place to be. And by continuing to provide a guiding vision for a BART system that continues to improve its connections to every corner of the Bay Area, his vision of urbanism is helping to permeate communities throughout the region

BART BOARD, DISTRICT 7

ZACHARY MALLETT

This sprawling district includes part of southeast San Francisco and extends all the way up the I-80 corridor to the Carquinez Bridge. The incumbent, San Franciscan Lynette Sweet, has been a major disappointment. She's inaccessible, offers few new ideas, and was slow to recognize (much less deal with) the trigger-happy BART Police who until recently had no civilian oversight. Time for a change.

Three candidates are challenging Sweet, all of them from the East Bay (which makes a certain amount of sense — only 17 percent of the district's population is in San Francisco). Our choice is Zachary Mallett, whose training in urban planning and understanding of the transit system makes up for his lack of political experience.

Mallett's a graduate of Stanford and UC Berkeley (masters in urban planning with a transportation emphasis) who has taken the time to study what's working and what isn't working at BART. Some of his ideas sound a bit off at first — he wants, for example, to raise the cost of subsidized BART rides offered to Muni pass holders — but when you look at the numbers, and who is subsidizing who, it actually makes some sense. He talks intelligently about the roles that the various regional transit systems play and while he's a bit more moderate than us, particularly on fiscal issues, he's the best alternative to Sweet.

STATE BALLOT MEASURES

PROPOSITION 30: TEMPORARY TAX INCREASE

YES

Why are we voting on — and watching the various interests spend about \$30 million on — a simple tax increase that in most sane places would be vetted and approved by the state Legislature? Two reasons: California has an archaic and insane rule mandating a two-thirds vote of both houses for a tax hike, which is impossible as long as a few Republicans are still in Sacramento — and our crabby old oddball of a governor, Jerry Brown, insisted in his last campaign that he'd never raise taxes without a vote of the people.

Prop. 30 is an amalgam, a mixture of what Brown first wanted and what the more liberal supporters of a tax on millionaires were proposing. The guy had to come the table when it looked like the millionaire tax might have enough support to compete with his plan; he made a few concessions, and everyone signed off on this plan. It raises taxes on people with incomes of more than \$250,000 (good) and hikes the sales tax by a quarter-cent (not so good) and would bring in \$6 billion a year until it expires in 2019.

A bit of perspective: When former Gov. Arnold Schwarzenegger whacked the vehicle license fee his first day in office, he cost the state about \$4 billion a year, with the stroke of a pen.

And in a state with more billionaires than any other place in America, a fabulously rich place with the world's eighth-largest economy, the notion that we have to argue about raising \$6 billion in taxes is farcical.

Nevertheless, it's crucial to pass Prop. 30. The money will prevent catastrophic cuts to education and social services. Prop. 30 won't move California a single step forward — but it will keep us all a few inches away from the abyss.

Brown has gambled his governorship on this — and if he loses, he'll take a good part of the state's future with him. We live in strange and unpleasant times; vote Yes on 30.

PROPOSITION 31: STATE BUDGET AND LEGISLATIVE REFORMS

NO

There are no easy solutions to the

CONTINUES ON PAGE 12 >>



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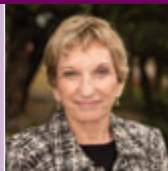


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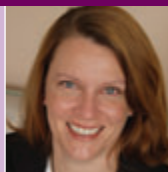


RAFAEL MANDELMAN ▼

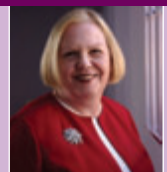
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District 3:
David Chiu



District 5:
London Breed



District 7:
FX Crowley
(1st Rank)



District 7:
Michael Garcia
(2nd Rank)



D7: Joel Engardio ▼
(3rd Rank)



District 9:
David Campos ▼



District 11:
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Sandra Fewer

Rachel Norton

Jill Wynns

BART BOARD

District 7:
Lynette Sweet

District 9:
Tom Radulovich ▼

STATE CANDIDATES

State Senate:
Mark Leno ▼

State Assembly District 17:
Tom Ammiano ▼

State Assembly District 19:
Phil Ting

STATE BALLOT MEASURES

- YES** PROP 30: Schools & Safety Protection Act
- NO** PROP 32: STOP Special Exemptions
- NO** PROP 33: Auto Insurance Rate Hike
- YES** PROP 34: Repeals Death Penalty
- YES** PROP 36: Reform "Three Strikes"
- YES** PROP 37: Right to Know, Food Labels
- NO** PROP 38: Unfair Tax Increase
- YES** PROP 40: Fight Republican Gerrymandering

LOCAL BALLOT MEASURES

- YES** PROP A: Save City College
- YES** PROP B: Clean & Safe Neighborhood Parks
- YES** PROP C: More Jobs, More Homes
- YES** PROP D: Smart Election Reform
- YES** PROP E: More Good Jobs, Better City Services
- NO** PROP F: Save Hetch Hetchy
- YES** PROP G: Oppose Corporate "Personhood"

▼ indicates that the candidate is LGBT

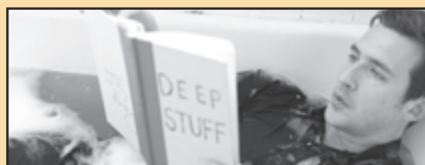
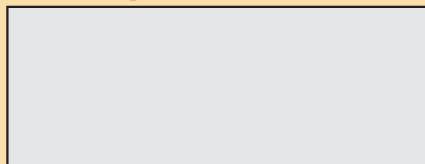
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CONT>>

fiscal and political mess that is California, 2012, and voters should beware of self-proclaimed reformers claiming to wield silver-bullet fixes. Just the fact that this Prop. 31 tries to enshrine so many complex legislative reforms into one measure should give us pause. And it's almost always a bad idea to use the initiative process to micromanage complex relationships between state and local governments and between the legislative and executive branches of state government.

Some of what this measure would do is good, such as requiring the state to do two-year budgets, a reform that San Francisco recently adopted. The idea of giving local governments more money and authority also has merit, although that's a tricky proposition that could undermine environmental and worker safety protections.

We're also disturbed by the idea of giving governors unilateral authority to make cuts during years with big budget deficits, and with a requirement that new state programs must be tied to specific funding sources. Again, many of these ideas sound good at first glance, but placing new restrictions on Legislators will only hinder their ability to respond to problems and popular will. And giving the governor that much power is just dangerous. Vote no on 31.

PROPOSITION 32: BANNING SOME POLITICAL SPENDING

NO, NO, NO

This is by far the most dangerous and deceptive measure on the ballot, one that threatens to cripple the ability of labor unions to engage meaningfully in the political process, giving big corporations and wealthy individuals even more control over our lives. Yet this insidious measure disingenuously purports to do just opposite, tapping into widespread concerns over corporate power and trying to fool people into voting against their best interests.

The measure presents itself as an even-handed effort to reduce political spending by both unions and corporations. "Prohibits unions from using payroll-deducted funds for political purposes. Applies same use prohibition to payroll deductions, if any, by corporations or government contractors," reads the official ballot summary.

But while payroll deductions are the main source of funding for labor

unions — which use that money to advocate for the interests of their members and the broader working class — few corporations deduct money from their employee paychecks for political purposes. They tap the many other sources of funding at their disposal.

Similarly, the measure claims to ban "union and corporate contributions to candidates and their committees," yet it exempts many of the largest corporations from that restriction, allows even the corporations it does cover to bypass the restriction by forming super PACs, and it still allows corporate officers to funnel contributions to their favored candidates, making the corporate controls almost completely meaningless.

This measure is simply the latest effort by powerful corporations, wealthy individuals, and the conservative movement to hammer the final nail into the coffin of labor unions — which at this point are often the only force with the money to go up against terrible big-business candidates and measures. This needs to be a rallying cry for everyone who cares about fair elections: Vote no on 32.

PROPOSITION 33: NEW CAR INSURANCE RATING FACTOR

NO

This measure was created and funded by Mercury Insurance founder George Joseph, who tried to do the same thing two years ago with Prop. 17, which was soundly rejected by voters (see "Buying power," 3/16/10). So this time around, he created a few narrow exemptions meant to defuse the criticism from that campaign, bought support from an influential nonprofit (see "The latest insurance scam," 9/4/12), and he's banking on the outcome being different this time.

But Prop. 33 does the same thing as Prop. 17: it allows insurance companies to give discounts to drivers who have maintained continuous insurance coverage and pay for those discounts by increasing insurance rates for everyone else. In an era of global warming and increasingly congested roadways, the measure would punish those who opt to give up their car for awhile and use public transit, bicycles, or walking. Recent immigrants, and those who spend some time abroad or who quit their job to start a small business, would pay higher rates when they return to driving.

Last time, the measure was defeated by arguments that it punished soldiers and the unemployed,

so Joseph tried to defuse those arguments with exceptions for those on "active duty service" or for people who have been unemployed for up to 18 months, but only if it's the result

the people on death row in America are black or Latino. An ACLU study found that 12 white people were executed for killing blacks, while 178 black people died for killing

PROP. 34 WOULD REMOVE CALIFORNIA FROM THE UNHOLY ROSTER OF STATES THAT ALLOW EXECUTIONS AND WOULD RESTORE SOME JUSTICE TO THE LEGAL SYSTEM.

of a "layoff or furlough." Consumer Watchdog — the group that created California's car insurance regulatory system with 1988's Prop. 103 and has been battling Joseph's various efforts to undermine it ever since — is strongly against the measure and dismissive of its narrow exemptions, citing studies showing rates will rise for those least able to afford it.

The bottom line is this is about Joseph's bottom line, and he isn't spending tens of millions of dollars in order to save you money.

PROPOSITION 34: DEATH PENALTY REPEAL

YES YES YES

You want to know about the effectiveness of the death penalty in California? Try this: the number one cause of death among condemned inmates on death row is old age.

Then try this: The cost of implementing the death penalty since it was restored in California in 1978 exceeds \$4 billion — about \$308 million for each of the 13 people the state has killed.

So: California could hire 5,000 more teachers for every inmate strapped into a gurney and pumped full of lethal drugs. Sound like a bargain?

It gets better: Even if the state doesn't kill anyone, it spends \$184 million a year keeping people on death row who could instead be getting life without parole — which is, in the vast majority of cases, exactly the same sentence.

Prop. 34 would end 34 years of insanity in the golden state. It would remove California from the unholy roster of states that allow executions and would restore some justice to the legal system.

The flaws in the death penalty are legendary. More than half of

whites. Nobody who has the money for private counsel gets a death sentence; in nearly every single case, the condemned were impoverished, brain-damaged, or facing serious mental-health issues — and went to trial with inexperienced, overwhelmed public defenders who lacked the resources for a capital trial.

Oh, and then there are the people who turned out to be innocent. In recent years, 17 people who were scheduled to die were exonerated by DNA evidence that didn't exist when they went to trial. There are hundreds more around the country who never got a fair shot in the courtroom. As long as they're alive, there's still a chance to correct a mistake. After the lethal injection, that option goes away.

California, for all its liberal image, has long been among the more bloodthirsty states, approving the death penalty by large majorities. But that's changing — as the evidence increasingly shows how wrong and ineffective the death penalty is, the margin of voters in favor of repeal is growing. And this year, it's entirely possible that this barbaric practice, outlawed in most of the civilized world, will come to an end in the nation's most populous state.

This is a big deal; it's a reason to go to the polls even if you're disenchanted by Obama and unhappy with your local candidates. If California rolls back the death penalty, the rest of the country may start to follow.

If you still believe the death penalty deters crime, never mind: Go ahead and defy all of the evidence and vote against Prop. 34. If you're a member of the reality-based community, please: Round up your friends, your family, your neighbors and vote yes on 34.

PROPOSITION 35: SEX TRAFFICKING

NO

Human trafficking is an egregious and horrible act. California law, as well as federal law, prohibits it, and the penalties are appropriately harsh.

But Prop. 35 — like so much else on the state ballot, the spawn of one rich person with a cause — wouldn't just crack down on the worst people in the sex industry. It would expand the ability of state and local authorities to harass and arrest consensual sex workers and would lead to more people serving more time in prison for victimless crimes.

Former Facebook executive Chris Kelly, mad that the state Legislature wouldn't pass a trafficking law to his liking and looking for an issue to run for office on, put up the money to place this mess on the ballot. It would rewrite the section in California's Penal Code that defines human trafficking, and impose harsher sentences on those found guilty. It requires that all those convicted of human trafficking — under an expanded definition that includes such non-sexual crimes as extortion — register on the sex offender registry, and that all registered sex offenders turn over their Internet usernames and passwords to the government.

Prop. 35 is a parade of horrors that could be used to make someone who peed in public turn over his Internet information and to threaten friends and relatives of sex workers. Under this law, the adult child of a sex worker who was living in her house with her financial support could be tagged a trafficker — and could face a long prison term and a lifetime of being tagged as a sex offender.

We agree with sex workers advocates that human trafficking is a vile crime. But we also agree that decriminalization of prostitution should be the first step towards solving it, making sex workers unafraid to come forward and report abuse in their industry, and making it easier to distinguish between forced and consensual labor. In the meantime, state Sen. Mark Leno is working on legislation that will address trafficking without the problems in Prop. 35.

We'll wait for Leno's alternative. Vote No on 35.

PROPOSITION 36: THREE STRIKES MODIFICATION

YES

On Nov. 4, 1995, a small-time crimi-

nal named Leando Andrada stole \$150 worth of videotapes from K-Mart. The father of three was charged with felony theft — and since he'd had prior convictions for burglary and marijuana transportation, his conviction led to a sentence of 25 years to life.

That's nuts — but it's the result of a very bad 1994 law that has made California one of the harshest states in the nation for repeat offenders — and has overcrowded the state prisons and cost taxpayers hundreds of millions of dollars.

The law states that anyone convicted of three "strike" felonies, no matter how nonviolent, must serve a minimum of 25 years behind bars. Even the people who sponsored the three-strikes law now agree that it's gone too far.

Consider: Nearly 8,900 three-strikers are in prison in California, with 3,500 of them serving life sentences. A disproportionate 46 percent of three-strikers are African American.

Incarcerating all of these prisoners is expensive. Reforming three strikes could save the state of California \$70 million to \$90 million annually if it passes. And some of that money would be directed towards solving more murders and rapes — instead of paying so Californians can languish in prison for stealing video tapes.

Prop. 36 wouldn't repeal three strikes. It would simply require that the third strike offense be considered violent or serious. And it would provide a means for people currently serving ridiculously long sentences for relatively minor crimes to appeal and seek relief.

This is long overdue. Vote yes on 36.

PROPOSITION 37: GMO LABELING

YES

A huge amount of the food on supermarket shelves in California contains genetically modified organisms (GMOs.) A lot of people, particularly in the chemical and agribusiness industry, think that's just fine. They say that GMOs have no negative health impacts and improve the ability of producers to bring low-cost fresh food to customers.

We freely admit: The scientific evidence on GMOs is pretty sparse. There are some studies done on rodents that show organ failure and cancerous tumors related to some GMOs, but there are no human studies at all and the Food and Drug Administration says there's no need to regulate GMOs.

Prop. 37 doesn't seek regulations or limits in any way. It just mandates that GMO food be labeled — the way it is in at least 50 countries worldwide, including all of the European Union, China, Japan and Russia. Hardly a radical proposition, but it's got Big Ag in a furor.

The No on 37 campaign is funded by Monsanto, Dupont, Pepsico, and other chemical, seed and food companies that make their money from genetically engineered foods. Those outfits say engineered food is perfectly healthy, and that food labeling would unnecessarily scare consumers.

We'll be glad if they're right, and GMOs are just fine and dandy. But consumers deserve a choice — and labeling would force the industry to support further studies on consumer safety. Vote yes.

PROPOSITION 38: TAX FOR EDUCATION

YES

There's so much wrong with Prop. 38, starting with its origin. It's another billionaire plaything, the work of the wealthy Molly Munger, who decided, on her own, that the state should raise income taxes to pay for better schools.

Yes, the state should raise income taxes on the wealthy. Yes, some of that money should go to education. But this is not the optimal way to go about it.

Because nobody but Munger and her pals vetted the measure, it's got problems. For starters, it's not a tax increase on the rich — it's a tax increase for just about everybody. If you make more than \$7,300 a year, your state income tax would go up. Granted, not by much: The sliding scale starts at 0.4 percent (about \$30 a year for the very low end of the scale, and the wealthiest will pay much more) but still: the tax burden in this state (with its high sales-tax rates) falls disproportionately on the poor and middle class, and Munger's measure should have exempted all but the top earners. And it's got a popular, but troubling distribution scheme — between 60 and 85 percent of the estimated \$10 billion a year in new revenue will go to K-12 education. The schools need the money — but so do cities and counties who pay for public health, affordably housing, public safety and a lot of other priorities.

But the question facing the voters isn't whether Munger is a self-serving brat who went her own way on this, or whether there are flaws in the measure. It's whether the state ought to

raise taxes to pay for education. With all the duly noted reservations, the answer to that question has to be yes.

PROPOSITION 39: TAX TREATMENT FOR MULTISTATE BUSINESSES

YES

Again, an imperfect law, sponsored by an imperfect billionaire that seeks to solve a problem better addressed in the state Legislature. In this case, though, the Legislature's tried to address it, but the recalcitrant Republicans haven't let it happen.

Prop. 39 would change a loophole in the state's tax code that helps multistate businesses to avoid state taxes. In essence, the current law lets companies choose whether to base their state tax liability on in-state sales or a combination of sales, employment, and property. Companies with a lot of out-of-state employees are able to reap huge tax breaks — if anything the current law encourages outsourcing.

Prop. 39, sponsored and bankrolled by hedge-fund billionaire Thomas Steyer, would mandate that all companies use the single in-state sales factor. The new revenue to California: \$1 billion a year. It's more fair, it creates the right incentives to keep jobs and equipment in the state, and it cuts a hole in the deficit.

PROPOSITION 40: REDISTRICTING REFERENDUM

YES

This referendum challenged the California Senate districts that were created early this year by the Citizen Redistricting Commission, an independent body that voters created as an alternative to the previous practice of letting politicians draw their own legislative districts after the decennial census. Those new districts aren't perfect — indeed, San Francisco was placed in a single Senate district instead of the pair we had — but the process that created them was widely lauded as "open, transparent, and nonpartisan," as the California Supreme Court ruled in rejecting a challenge to the districts. That ruling has caused the proponents of this measure — the side urging a "no" vote, which would invalidate the districts and let a judicial panel redraw them, whereas a "yes" vote upholds the existing districts — to drop their campaign and accept the commission's results. Vote yes.

CONTINUES ON PAGE 14 >>

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Images from left to right: Craig Reiss, photographed by Stephanie Herzer. Rudolf Nureyev in Apollon Musagète, photograph © Francette Leveux. Photo by Rebar.

NEWS

SUP. ERIC MAR HAS BEEN SHIFTING TO THE CENTER — BUT HE’S THE CLEAR CHOICE OVER DAVID LEE. GUARDIAN PHOTO BY BRITTANY M. POWELL

CONT>>

SAN FRANCISCO RACES

BOARD OF SUPERVISORS:
DISTRICT ONE

ERIC MAR

In the fall of 2011, Supervisor Eric Mar introduced legislation banning the sale of toys as part of a fast-food meal promotion — and instantly, Mar and his colleagues became the target of national jokes. Right-wing radio went nuts. The Chronicle lampooned him. Even the Daily Show did a segment teasing him and suggesting that parents could control their kids’ nutritional intake just fine.

Lost in the media furor was the fact that a lot of parents — and many of the activists fighting the epidemic of childhood obesity — loved the law. And McDonald’s responded by ending free toys in its San Francisco happy meals. Also lost was the fact that Mar was, generally, a hard-working, serious-minded supervisor who has pushed for tenant and senior protections, better transit, and help for small independent businesses. He’s been a leader in the fight against chain stores and the malling of San Francisco.

His race for re-election is also one of the defining contests in San Francisco this fall.

We endorsed Mar with enthusiasm four years ago, and for most of his term, he’s done a fine job. But in the past few months he’s started to waver on key issues. He voted the wrong way on 8 Washington (condos for millionaires on the waterfront), and it was a struggle to get him to support Mike Hennessey over Ed Lee for mayor. He went completely south on the Sept. 25 vote giving the mayor complete control of the successor to the Redevelopment Agency. He voted in favor of a ban on recreation vehicles parking on city streets — a direct attack on homeless people. He’s been less-than dynamic on promoting new revenue sources. He’s siding more and more with the mayor and is no longer the reliable progressive vote he once was. And guess what? All of those pro-development, pro-mayor votes are now paying off for him — Rose Pak, a key supporter of 8 Washington, is now out raising money for Mar. Ick.

But so far, Mar’s still rock solid on tenant issues — he helped create



owner-move-in eviction protections for families with kids. He’s a strong support of bus rapid transit on the Geary corridor. He supports Clean Power SF (and eventual municipal ownership of the power grid). He has the support of every progressive elected official and organization and, for all his occasional bad votes, his re-election in a district that is not by any means the most left-leaning in the city is a high priority.

Mar’s opponent, David Lee, is the candidate of downtown, the landlords, and the cops. He has the support of Senator Dianne Feinstein, former Mayor Gavin Newsom, the Police Officers Association, Plan C, and just about everyone else in town who has sought to undermine progressive politics and legislation.

As executive director of the Chinese-American Voter Education Project, Lee has taken millions of dollars (including huge contributions from downtown interests, while refusing to provide a full breakdown) and used about a third of it on his \$90,000 annual salary and that of his wife, Jing, according to federal disclosure records. While he claims to have registered 100,000 voters — claiming to highly value voting while sometimes failing to do so himself, according to election records — Lee’s more public role has been to repeatedly and deceptively go after the ranked-choice voting system and take other

moderate stands in media interviews.

Lee served as a member of the Recreation and Park Commission since 2005, presiding over the controversial privatization schemes that have alienated so many San Franciscans that there is an unprecedented level of opposition to this year’s proposed parks bond.

Lee refused to come into the Guardian for an endorsement interview, or even to respond to our repeated calls with questions about his background and the false charges he’s been leveling at Mar.

They include the accusation that Mar is being backed by well-funded “special interests” because he has the support of labor.

With David Campos and John Avalos unopposed, and District 5 a fractious mess, much progressive energy is focused on Mar’s re-election. If Lee wins, it will be a huge setback to the progressive movement. We’re nervous about Mar, given his recent votes—but we’ll endorse him for another term.

SUPERVISOR, DISTRICT 3

1. DAVID CHIU

We haven’t always been happy with David Chiu. After being elected as a progressive — and getting elevated his first week in office to board president — he started slipping into the moder-

ate, sometimes squishy center. He supported the Twitter tax break (approving it before the company even presented a community benefits plan). He helped put Ed Lee in the Mayor's Office, and was the swing vote approving the Parkmerced overhaul that drew strong opposition from tenant groups. He's tried to water down efforts by Sup. David Campos to close loopholes in the city's health-care law. He allowed the mayor to escape the real debate that was part of the voter-approved "question time."

In his second term as president, he appointed some of the more conservative supervisors as committee chairs. In our endorsement interview, Chiu said he doesn't believe those appointments have effected legislation — but Sups. Mark Farrell and Elsbernd have been actively sabotaging progressive appointments and initiatives on the Rules Committee, and Chu chairs the powerful Budget and finance Committee.

But on some issues, he's been not only a good vote but a leader. He played a key role in trying to stop the 8 Washington project. He's raised concerns about other waterfront development. He's also in the forefront of the fight to make sure that neighborhoods get their fair share in the CPMC deal and that St. Luke's remains a viable health-care option in the southeast part of the city.

Chiu has passed good environmental legislation, including streamlining the process to start urban agriculture projects and saving paper by limiting distribution of telephone books. He fought for the language access ordinance and the rights of immigrant parents in school board elections.

We wish Chiu weren't so quick to compromise, particularly with the mayor. But none of his competition, including opera singer and perennial candidate Wilma Pang, have presented a stronger alternative. Chiu's not perfect, but we support him for District 3 supervisor.

SUPERVISOR, DISTRICT 5

1. JULIAN DAVIS

2. JOHN RIZZO

3. THEA SELBY

We hold this truth to be self-evident: District 5 is the heart of progressive San Francisco, the most left-leaning district in the city. The supervisor



JULIAN DAVIS

who represents the Haight, Western Addition, and Inner Sunset has to be a reliable part of the progressive community, someone who can be counted on to vote the right way pretty much 100 percent of the time.

That's what we've had since the return of district elections in 2000. Matt Gonzalez was a Green Party member who (other than one unfortunate vote on school funding) held down the board's left flank. Ross Mirkarimi, who on occasion clashed with his progressive colleagues, never went south on a single issue. We're looking for a strong, progressive leader here, someone who can break new ground and launched dramatic new programs and ideas. But just as important, we're looking for someone the left doesn't have to worry about, someone who, when John Avalos or David Campos proposes a good piece of legislation, will always be in the yes column, and who, when the conservative supervisors propose something awful, will always be voting no. This isn't a swing district; when the tenants and labor and the environmentalists and the people who support taxes on the rich and the housing advocates and the human-services community and the rest of the often-fractionious but generally together progressive coalition are trying to count to six votes, they shouldn't have to worry about where the D5 supervisor falls.

The supervisor from this district needs to be ready to defy the mayor when he's wrong (which, sadly, is a lot of the time).

We wanted that person to be Christina Olague. A longtime community activist appointed by Gonzalez to the Planning Commission, Olague was for years part of the coalition that fought against the brutal displacement and economic cleansing that was the administration of Mayor Willie Brown. She was one of the most reliable voices on the commission, a rare vote for sanity in a time of madness.

We were pleased Mayor Ed Lee appointed her for Mirkarimi's seat.

And then she quickly let us down.

Olague voted in favor of the 8 Washington project. She worked with Sup. Mark Farrell, probably the most right-wing member of the

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CONT>>

board, to undermine ranked-choice voting. She voted to reappoint Mike Antonini, a Republican who is downtown's best friend, to the Planning Commission. You can argue any of those votes, but the fact is, the two strongest progressive on the board — Avalos and Campos — were on the other side every time.

She's also aligned herself with Brown, Lee, and Rose Pak, who have raised more than \$50,000 for her reelection. She seems not to recognize that, as the next tech boom rolls in, city politics will be defined by a pro-found class struggle — and Brown, Lee, and Pak will be on the wrong side. It's sad to say this after all of her history, but Olague isn't the person to represent District 5 for the next four years.

There are a wide range of strong challengers — and while none of them are perfect, they present credible alternatives to Olague. Our choices, in order, are Julian Davis, John Rizzo and Thea Selby.

Davis has been involved in progressive politics since he launched a longshot bid for this seat as a young 20-something in 2004. He helped run a campaign to kick PG&E out of City Hall and create a public-power system. A former staffer for state Sen. Mark Leno, he worked to reelect Sup. Chris Daly, was involved in the Avalos for Mayor campaign, and helped build affordable housing as the president of the Booker T. Washington Center.

Davis had some rough early years. At Brown University, he was accused of assault on a police officer in what was almost certainly a case of police brutality and racial profiling — and that arrest (although his record has been cleared) blocked him from admission to Yale Law School (instead he finished at the top of his class at Hastings). His personal life and behavior in his 20s were not always admirable. He's got an ego that can cause him problems, and if he's elected, he needs to approach the office with a level of humility that will be hard for him.

Nevertheless, of all the candidates, he has the strongest progressive credentials. He's a supporter of progressive taxes, an advocate for limiting market-rate housing until

the city can balance its below-market-rate needs, a strong public-power supporter, and someone who would be part of the progressive coalition. He has the endorsements of the Tenants Union, the Harvey Milk Club, Sups. John Avalos and David Campos, and

Assemblymember Tom Ammiano. He's a bit older and wiser now, and if he can show some maturity, he has tremendous political potential.

John Rizzo, as a leader in the local Sierra Club, has been part of the progressive coalition for years. As the president of the Community College Board, he's been one of the reformers trying to keep that institution alive after more than a decade of corruption and mismanagement. He's particularly strong on environmental issues, and would be a worthy successor to Mirkarimi, who engineered bills like the ban on plastic bags that put San Francisco in the forefront of the urban green movement.

Rizzo has to deal with the fact that he was at the helm when City College faced the greatest crisis in at least half a century. In retrospect, it's hard to believe that even the reformers didn't realize how much trouble was at hand and didn't take greater steps to head off the crisis.

But Rizzo's got the seasoning and the agenda to be a solid supervisor.

Thea Selby's not as much of a lefty as Rizzo or Davis, but she's a neighborhood and small-business advocate who got involved in politics organizing the Lower Haight after a spate of shootings outside her doorstep. She's good on land-use issues and, while she unlikely to win, could have a political future if she stays active.

The other strong candidate in the race is London Breed, director of the African American Art and Culture Complex. She's the only major candidate born in the district; she grew up in a housing project, living with her grandmother while many of those around her wound up in prison or dead. She's a smart, compelling candidate with a tremendous amount of personal charm. She served on the Redevelopment Commission, voting the wrong way on the Lennar project, and is now on the Fire Commission.

The problem with Breed is that she's too conservative for the district. She supported the ridiculous

sit-lie law (and still defends it). She has the support of the Police Officers Association. She's raised a ton of money, in part because the landlords like her. We do, too — but not as the D 5 supervisor.

The mayor has made the re-election of his appointee a high priority, and the outcome of this race will be in part a referendum on the power structure at City Hall. We're going with Davis, Rizzo, and Selby.

SUPERVISOR, DISTRICT 7

1. NORMAN YEE

2. F.X.CROWLEY

3. JOEL ENGARDIO

You don't expect to get a left-leaning supervisor from D.7, which is almost certainly the most conservative part of the city. For eight years, it's been represented by Sean Elsbernd, a smart, effective, and honest advocate for homeowners and businesses who was wrong on most of the issues but trustworthy and accessible.

This time around, there's a chance that D7 could move into the swing column; two candidates who would vote with the progressives at least some of the time are in strong contention.

Our first choice is Norman Yee, president of the school board and executive director of Wu Yee Children's Services. Yee already has eight years experience in local government, and while he, like all the D7 candidates, talks about public safety and quality-of-life issues, he also told us he's "not opposed to taxes." He's supporting the City College parcel tax, Prop. A, and is open to looking at other revenue measures, including possible parking-lot taxes to pay for Muni.

He's a little shaky on housing. While he called for an audit of all vacant city land to seek sites for new affordable housing, he supports tenancies in common and has no idea how the city can meet its General Plan housing goals. He's working with campaign consultant Enrique Pearce, who is part of the more sleazy side of the mayor's operation, and that gives us cause for serious concern. But on balance, he's our first choice.

Crowley, who just stepped down as the head of the Theatrical Stage Employees Union, is an old-San Francisco kind of guy, a graduate of St. Ignatius who's lived his entire life on the West side of town. He served on the Public Utilities Commission, where he was never much of a supporter of public power, is still dubious on Clean Power SF, doesn't want to support much in the way of increased density west of 19th Avenue (except at ParkMerced) and is hardly going to be a progressive leader on the board.

He has a strong labor background, which cuts both ways: He's likely to be horrible on development issues and will listen to the building trades people, but will also listen to SEIU on the city budget. Not our first choice — but he's far better than Mike Garcia, who was a bad vote on the Ethics Commission and the Board of Appeals and is much more of a traditional pro-business, cut-taxes-and-regulations candidate. Garcia's got the support of Elsbernd and will have plenty of downtown money, so we're willing to go with Crowley as an alternative.

Engardio, a former writer for SF Weekly who once worked for the ACLU, is surprisingly conservative — he's a low-tax, high-police-presence candidate whose positions, on paper, are as far to the right as almost anyone in the race. But he's independent, is unlikely to win, and listing him as number three might help one of the other candidates edge out Garcia.

SUPERVISOR, DISTRICT 9

DAVID CAMPOS

We could easily argue that Campos is the best member of the Board of Supervisors. He's hard-working, pays attention to details, understands policy and politics and is one of the two most reliable progressives on the board. (It's interesting that Campos and John Avalos, the two supes who refused to moderate their stands or compromise with the likes of Rose Pak, are

now running unopposed; their constituents seem to like consistency and honesty.)

Campos is respected by his political opponents and trusted by his allies. He's shown considerable legislative skill, managing to guide Clean Power SF through the board with a veto-proof majority. He's been a strong advocate for Healthy SF and is trying to close the loophole some businesses use to exploit it. He's been an outspoken voice for immigrants. We see a bright future of Sup. Campos, and we're happy to endorse him for another term.

SUPERVISOR, DISTRICT 11

JOHN AVALOS

At a time when the progressive movement of San Francisco has been hobbled by self-inflicted wounds and downtown's divide-and-conquer strategy, John Avalos has stepped into an important leadership role. When we needed a mayoral candidate last year to represent progressive values in a large field of political moderates, Avalos was there, leading a strong second-place finish that showed the San Francisco Left is still a force to be reckoned with.

Earlier this year, it appeared that Avalos might have to endure a tough challenge by moderate union rep Leon Chow, who ended up dropping out of the race after media reports showed that he didn't really live in the district. With a walk to reelection, Avalos was freed up to represent progressive San Francisco interests at the bargaining table opposite the Mayor's Office and business community on two of this year's highest profile struggles: reforming the city's business tax and creating an Affordable Housing Trust Fund.

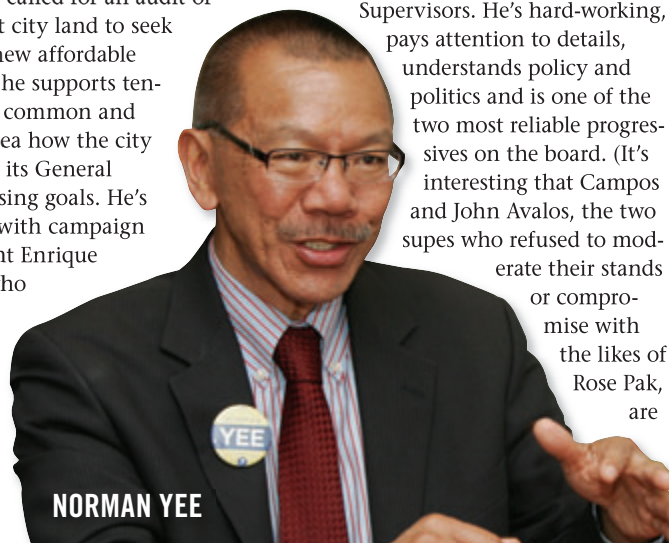
In both cases, Avalos needed to play political hardball and practice some risky brinksmanship, threatening to place competing measures on the ballot right up until the end. The resulting compromises that he helped forge, Propositions C and E, include tens of millions of dollars in new revenue that Mayor Ed Lee opposed, which will help save city programs and keep working class San Franciscans from being forced out of the city.

Avalos is a classic district politician, focusing much of his energy on advocating for the needs of Excelsior and other District 11 residents. But he has also become an important citywide leader, and he has our full support.

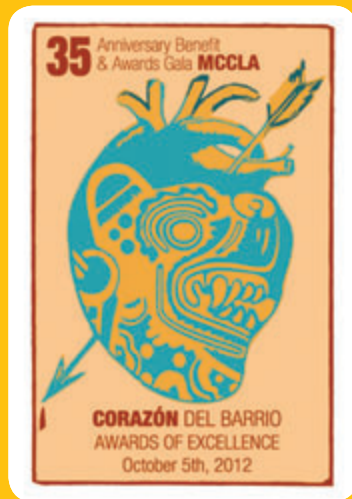
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THEA SELBY



NORMAN YEE



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CONT>>

COMMUNITY COLLEGE BOARD

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Every one of the 11 people running for Community College Board trustee — incumbents and challengers alike — agrees that the system is a godawful mess. The Western Association of Schools and Colleges has warned San Francisco's largest educational institution that it will withdraw accreditation in 2013 if City College doesn't make dramatic changes in its financial and governance structures. A school that serves 90,000 people and is critical to the city's immigrants, job-seekers, and business community is facing the worst crisis in its history, with the unthinkable prospect of shutting down looming on the horizon.

That said, we need to add a bit of perspective here: City College is going to survive. The board has already hired an outside trustee to monitor its compliance with WASC's recommendations, and by next spring, WASC is going to approve the school's accreditation.

But along the way, the district is going to have to make some major changes that could shift its essential mission and alter the role City College has played in the community. Put simply, WASC and the state agency that oversees community colleges want City College to become more of a traditional junior college, designed to prepare students for transfers to four-year institutions, at the expense of adult education, English as a second language, and job training. The people who will decide the district's fate want fewer teachers, fewer campuses, more administrators, and higher financial reserves — even if that means serving a smaller number of students.

It's going to be tricky: School officials will have to thread a sharp political needle to emerge without lasting damage. And the question for the voters is

simple: Who is best qualified to make sure that the school meets the WASC requirements — without gutting everything that's important about the San Francisco Community College system?

We approach this with a couple of observations. The problems at City College aren't new — they're the result of many years of incompetence, malfeasance, corruption, secrecy, and lack of accountability that was driven by the elected board and infected every aspect of college operations, culminating in a scandal that resulted in felony charges against the chancellor. For more than a decade, a board majority that at best ignored and at worst empowered bad administrators and worse decisions ruled the college like a private fiefdom. Natalie Berg, who is running for re-election, was neck-deep in the sleaze. Milton Marks, who died in August, was often the only voice for honesty and sanity.

In the past few years, Marks found some allies as John Rizzo, Chris Jackson, and Steven Ngo joined the board, and since 2009, the reformers have had a clear majority. They haven't been perfect, by any means — and it's hard to deny that they were at the helm when the crisis hit, and could and should have moved earlier to avert it. But they've at least made a credible effort to dig the school out of its mire.

Along the way, they've had to cut the budget by 20 percent — and made conscious decisions to preserve a professional teaching force and a broad mission, even if that meant laying off administrators and accepting lower-than-normal levels of reserves. Right or wrong, those were honest policy moves — ones that happen to conflict with what the state and WASC currently want.

It's tempting (particularly when WASC complains about board dysfunction, which actually means that the members sharply disagreed, for very good reasons, on a lot of issues) to call for throwing out all the incumbents. But that's a mistake; two incumbents are on the right side of the reform battles and have a vision for the school's future. We're also endorsing two challengers who offer a valuable fresh perspective.

Chris Jackson, a researcher with the San Francisco Labor Council,

is running for his second term. He's

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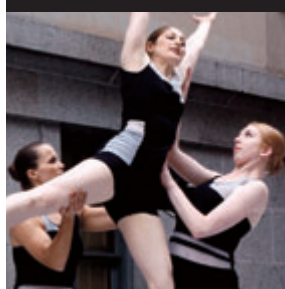
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SATURDAY, OCTOBER 6TH

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Dance Center
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TUESDAY, OCTOBER 9TH

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the only board member who voted against hiring a special trustee to oversee the districts WASC compliance — and he raised valid points about the trustees role and authority. He's been a strong supporter of the reform agenda, and while he needs to understand that resisting the WASC demands entirely is a recipe for disaster, and that the board needs to accept greater fiscal discipline even if it means cutting programs he supports, Jackson's voice is needed as the board moves forward.

Rafael Mandelman is a lawyer who's been involved in progressive politics in the city for years. He's an honest, principled activist respected by people across the political spectrum. He told us he has no illusions about the challenges ahead — or about challenging everyone, including his allies on the board, if that's what it takes to save City College. "Short term," he told us, "it's all bad" — and he has the clear eyes and integrity to make the painful decisions. In a bitterly divided board, he may be something of a peacemaker, since nobody on any side doubts his intentions.

Steven Ngo, a civil rights lawyer, has been an exceptional board member, someone who respects and supports the district's broad mission but has no illusions about the financial problems. He's been complaining for years about the lack of centralized accounting systems, about the district's lack of control over employee health spending — and about absenteeism among some board members, which has been a serious problem. He's talking about fixing the basic problems first, including a system of internal governance that is so diffuse it often seems nobody knows who's in charge.

Amy Bacharach, a policy researcher for the state court system, knows the value of education — she went from high school dropout to Ph.D. in 20 years. She agrees that the district shouldn't abandon its commitment to adult education, ESL, and non-credit classes, but also agrees with WASC that the governance system is far too loose and that the board needs to centralize decision-making. She has progressive values and a clear head for what needs to be done, and would be a strong ally for Jackson, Mandelman and Ngo.

We also liked William Walker, the current student trustee, who has lots of

great ideas and knows more about the district than almost anyone but as a student with a job and a role on the board, he isn't running much of an effective campaign; he has a future in local politics, and ought to run again in two years when he has less on his table. Hanna Leung offered some solid ideas and was also a strong candidate.

But right now, in this race, at this time, we're backing Jackson, Ngo, Mandelman, and Bacharach.

BOARD OF EDUCATION

SANDRA FEWER

JILL WYNNS

SHAMANN WALTON

MATT HANEY

It's safe to say that nobody else in town is endorsing this particular slate of candidates. But it reflects our complicated and nuanced perspective on the state of the San Francisco public schools.

It's important — critically important — to recognize that the local schools have improved dramatically over the past few years. When you see the actual data, it's almost a miracle — at a time when the district has lost almost 20 percent of its state funding, when schools are begging parents to donate pencils and paper because there aren't enough basic supplies to make it through the year, student achievement is up by almost any metric. SFUSD is the best performing large urban district in California. There are more good schools and fewer failures. Test scores continue to creep upward. The racial achievement gap, while still unacceptable, is narrowing. Enrollment at the elementary level, once in sharp decline, is growing as faith in the schools improves.

The administration of outgoing Superintendent Carlos Garcia was refreshingly open; the gag orders and repressive programs of his predecessor, Arlene Ackerman, are gone. Garcia's anointed

successor, Richard Carranza, is following the same track. And the often fractious board is working together remarkably well.

That said, there are serious issues facing the district. The bitter fight over layoffs this spring has left the board, the administration, and the teachers union on terrible terms. The student assignment process, the budget, school transportation, the meal programs, the future of honors tracking, and immersion programs all present massive challenges. And in the middle of all of this are 55,000 students and their families, who can't afford to wait around while the elected officials and administrators figure out what to do.

That's why we're endorsing a mix of veterans and newcomers, people who aren't always on the same page politically but who share a commitment to public education and who offer both institutional memory and new ideas.

For the record: We have immense respect for the teacher's union, the United Educators of San Francisco, and we (properly) take what the union says very seriously. It's rare that we disagree. But the union has taken one issue — the vote to skip seniority and preserve the jobs of 70 lower-seniority teachers in a handful of underperforming schools — as the single litmus test for this election. That's meant opposing all the incumbents — even if it means endorsing candidates who have opposed much of what the union stands for and who are otherwise unqualified for the job. We recognize the importance of seniority and the problems with that vote, but it's only one of the many factors we considered in our decisions.

There's nobody in this race we consider a flawless advocate for progressive school policies and reform. But four people are going to win, and we're going with the best four.

Sandra Fewer was elected four years ago as the consensus candidate of the entire San Francisco left, and in some ways, she's lived up to her promises. She's been a leading advocate for restorative justice in the school disciplinary system, got ethnic studies added into the high school curriculum, and has made LGBT issues a priority (including training for gym teachers on trans youth). She was on the right side of the JROTC vote and is a strong advocate for students of color. She's well informed and does her homework.

She also led an embarrassing and unproductive effort to keep Margaret Brodtkin, an eminently qualified candidate, off the board two years ago, hurting her credibility in a lot of circles. She infuriated the teacher's



SANDRA FEWER

union by joining the majority on the skipping vote. Still, Fewer's been a valuable voice on the board and deserves another term.

Jill Wynns is often at odds with Fewer and other progressives. She was utterly wrong on JROTC, pushing to preserve a military recruitment program in the public schools. She supported the horrible superintendent Arlene Ackerman all the way to the bitter end, damaging the district's reputation (and her own). She's been on the board for 20 years and there are a lot of people, many of them our friends and allies, who say it's time for her to retire and make room for new blood.

If this were a one-person job, we wouldn't be supporting her.

But Wynns has immense institutional memory, she cares deeply about the district and its students, and she represents a PTA-parent constituency that deserves a voice on the board. She's serving as the president of the California School Boards Association, and has moved that conservative organization a few millimeters to the left. We don't always agree with Wynns, but we're supporting her re-election.

There are a number of credible challengers this year. Shamann Walton and Matt Haney are our favorites.

Walton, who runs a workforce-development agency in Bayview Hunters Point, is a product of the public schools in San Francisco and Vallejo, a former public school teacher in Vallejo, and a parent of kids who went through public schools. He told us he wants to see if the district can leverage state and federal job-training money to expand educational opportunities. He supports restorative justice and would be a voice for African American kids. He would need to learn more about the district budget and district operations, but he's a bright, engaging person who can quickly come up to speed. He has the support of the Coleman Action Fund, Assemblymember Tom Ammiano

and Sups. Eric Mar, David Chiu and John Avalos.

Haney, the executive director of the UC Students Association, has a Masters Degree in education and a strong background in educational policy issues.

He's focused on bringing more resources into the district, talking about new parcel taxes and fees on big private developers to fund the schools. He's familiar with a wide

range of district issues, from the core curriculum requirements to the honors-track debate as well as transportation and school food and would have a short learning curve.

We also liked Sam Rodriguez, Gladys Soto and Kim Garcia-Meza, who offer creative ideas and would probably make fine board members. And we recognize that incumbent Rachel Norton has been a powerful and effective advocate for special-needs kids and a proponent of healthier school food.

But our four choices reflect the balance we see as the best hope for continuing the progress the district has made while making the dramatic improvements the students and teachers still badly need.

SAN FRANCISCO BALLOT MEASURES

PROPOSITION A: CITY COLLEGE PARCEL TAX

YES

The scathing accreditation report by the Western Association of Schools talks about governance problems at the San Francisco Community College District — a legitimate matter of concern. But most of what threatens the future of City College is a lack of money.

Check out the accreditation letter; it's on the City College website. Much of what it says is that the school is trying to do too much with limited resources. There aren't enough administrators; that's because, facing 20 percent cuts to its operating budget, the college board decided to save front-line teaching jobs. Student support services are lacking; that's because the district

CONTINUES ON PAGE 22 >>



AMY BACHARACH



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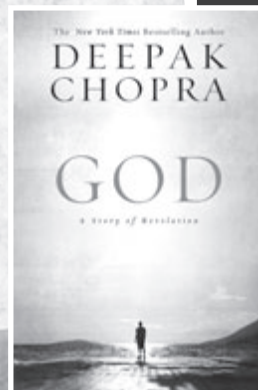
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Fall 2012

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can barely afford to keep enough classes going to meet the needs of some 90,000 students. On the bigger picture, WASC and the state want City College to close campuses and concentrate on a core mission of offering two-year degrees and preparing students to transfer to four-year institutions. That's because the state has refused to fund education at an adequate level, and there's not enough money to both function as a traditional junior college and serve as the training center for San Francisco's tech, hospitality and health-care industry, provide English as a second language classes to immigrants, and offer new job skills and rehabilitation to the workforce of the future.

It's fair to say that WASC would have found some problems at City College no matter what the financial situation (and we've found more — the nepotism and corruption under past boards has been atrocious). But the only way out of this mess is either to radically scale back the school's mission — or to increase its resources. We support the latter alternative.

Prop. A is a modest parcel tax — \$79 dollars a year on each property lot in the city. Parcel taxes are inherently unfair — a small house in Hunters Point pays as much as a mansion in Pacific Heights or a \$500 million downtown office building. But that's the result of Prop. 13, which leaves the city very few ways to raise taxes on real property. In the hierarchy of progressive tax options, parcel taxes are better than sales taxes. And the vast majority of San Francisco homeowners and commercial property owners get a huge benefit from Prop. 13; a \$6 a month additional levy is hardly a killer.

The \$16 million this tax would raise annually for the district isn't enough to make up for the \$25 million a year in state budget cuts. But at least the district would be able to make reasonable decisions about preserving most of its mission. This is one of the most important measures on the ballot; vote yes.

PROPOSITION B: PARKS BOND

YES

There are two questions facing the voters: Does the San Francisco Recreation and Parks Department need money to fix up badly decrepit, sometimes unsafe facilities, and build out new park areas, particularly in underserved neighborhoods?

Has the current administration of the department so badly mismanaged Rec-Park, so radically undermined the basic concept of public access to public space, so utterly alienated neighborhoods and communities all over the city, that it shouldn't be trusted with another penny?

And if your answer to both is yes, how the hell do you vote on Prop. B?

PARKS ARE SUPPOSED TO BE PUBLIC RESOURCES, OPEN TO ALL.

It's a tough one for us. The Guardian has never, in 46 years, opposed a general obligation bond for anything except jail or prisons. Investing in public infrastructure is a good thing; if anything, the cautious folks at City Hall, who refuse to put new bonds on the ballot until old ones are paid off, are too cautious about it. Spending public money (paid by increased property taxes in a city where at least 90 percent of real estate is way under taxed thanks to Prop. 13) creates jobs. It's an economic stimulus. It adds to the value of the city's resources. In this case, it fixes up parks. All of that is good; it's hard to find a credible case against it.

Except that for the past few years, under the administrations of Mayors Gavin Newsom and Ed Lee and the trusteeship of Rec-Park Directors Jared Blumenfeld and Phil Ginsburg, the city has gone 100 percent the wrong way. Parks are supposed to be public resources, open to all; instead, the department has begun charging fees for what used to be free, has been turning public facilities over to private interests (at times kicking the public out), and has generally looked at the commons as a source of revenue. It's a horrible precedent. It makes us sick.

Ginsburg told us that he's had no choice — deep budget cuts have forced him to look for money wherever he can find it, even if that means privatizing the parks. But Ginsburg also admitted to us that,

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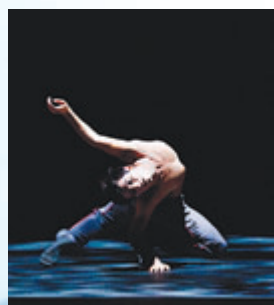


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NEWS

even as chief of staff under Newsom, he never once came forward to push for higher taxes on the wealthy, never once suggested that progressive revenue sources might be an option. Nor did any of the hacks on the Rec-Park Commission. Instead, they've been busy spending tens of thousands of dollars on an insane legal battle to evict the Haight Ashbury Neighborhood Council's recycling center — entirely because rich people in the Haight don't want poor people coming through their elite neighborhood to cash in bottles and cans for a little money.

So now we're supposed to cough up another \$195 million to enable more of this?

Well, yes. We're not happy to be endorsing Prop. B, but the bottom line is simple: The bond money will go for things that need to be done. There are, quite literally, parks in the city where kids are playing in unsafe and toxic conditions. There are rec centers that are pretty close to falling apart. Those improvements will last 50 years, well beyond the tenure of this mayor of Rec-Park director. For the long-term future of the park system, Prop. B makes sense.

If the measure fails, it may send Lee and Ginsburg a message. The fact that so many neighborhood leaders are opposing it has already been a signal — one that so far Ginsburg has ignored. We're going Yes on B, with all due reservations. But this commission has to go, and the sooner the supervisors can craft a charter amendment to give the board a majority of the appointments to the panel the better.

PROPOSITION C: AFFORDABLE HOUSING TRUST FUND

YES

This measure is about who gets to live in San Francisco and what kind of city this will be in 20 years. If we leave it up to market forces and the desires of developers, about 85 percent of the housing built in San Francisco will be affordable only by the rich, meaning the working class will be forced to live outside the city, clogging regional roadways and transit systems and draining San Francisco of its cultural diversity and vibrancy. And that process has been accelerated in recent years by the latest tech bubble, which city leaders have decided to subsidize with tax breaks, causing rents and home prices to skyrocket.

Mayor Ed Lee deserves credit for proposing this Housing Trust Fund

CONTINUES ON PAGE 24 >>

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to help offset some of that impact, even if it falls way short of the need identified in the city's Housing Element, which calls for 60 percent of new housing construction to be affordable to prevent gentrification. We're also not thrilled that Prop. C actually reduces the percentage of housing that developers must offer below market rates and prevents that 12 percent level from later being increased, that it devotes too much money to home ownership assistance at the expense of the renters who comprise the vast majority of city residents, and that it depends on the passage of Prop. E and would take \$15 million from the increased business taxes from that measure, rather than restoring years of cuts to General Fund programs.

But Prop. C was a hard-won compromise, with the affordable housing folks at the table, and they got most of what they wanted. (Even the 12 percent has a long list of exceptions and thus won't apply to a lot of new market-rate housing.) And it has more chance of actually passing than previous efforts that were opposed by the business community and Mayor's Office. This measure would commit the city to spending \$1.5 billion on affordable housing projects over the next 30 years, with an initial \$20 million annual contribution steadily growing to more than \$50 million annually by 2024, authorizing and funding the construction of 30,000 new rental units throughout the city. With the loss of redevelopment funds that were devoted to affordable housing, San Francisco is a city at risk, and passage of Prop. C is vital to ensuring that we all have a chance of remaining here. Vote yes.

PROPOSITION D: CONSOLIDATING ODD-YEAR LOCAL ELECTIONS

YES

There's a lot of odd stuff in the San Francisco City Charter, and one of the twists is that two offices — the city attorney and the treasurer — are elected in an off-year when there's nothing else on the ballot. There's a quaint kind of charm to that, and some limited value — the city attorney is one of the most powerful officials in local government, and that race could get lost in an election where the mayor, sheriff, and district attorney are all on the ballot.

But seriously: The off-year elections have lower turnout, and cost



the city money, and it's pretty ridiculous that San Francisco still does it this way. The entire Board of Supervisors supports Prop. D. So do we. Vote yes.

PROPOSITION E: GROSS RECEIPTS TAX

YES

Over the past five years, Board of Supervisors President David Chiu estimates, San Francisco has cut about \$1.5 billion from General Fund programs. It's been bloody, nasty, awful. The budget reductions have thrown severely ill psych patients out of General Hospital and onto the streets. They've forced the Recreation and Parks Department to charge money for the use of public space. They've undermined everything from community policing to Muni maintenance.

And now, as the economy starts to stabilize a bit, the mayor wants to change the way businesses are taxed — and bring an additional \$28.5 million into city coffers.

That's right — we've cut \$1.5 billion, and we're raising taxes by \$28.5 million. That's less than 2 percent. It's insane, it's inexcusable, it's utterly the wrong way to run a city in 2012. It might as well be Mitt Romney making the decision — 98 percent cuts, 2 percent tax hikes.

Nevertheless, that's where we are today — and it's sad to say this is an improvement from where the tax discussion started. At first, Mayor Lee didn't want any tax increase at all; progressive leaders had to struggle to convince him to allow even a pittance in additional revenue.

The basic issue on the table is how San Francisco taxes businesses. Until the late 1990s, the city had a relatively rational system — businesses paid about 1.5 percent of their payroll or gross receipts, whichever was higher. Then 52 big corporations, including PG&E, Chevron, Bechtel, and the Gap, sued, arguing that the gross receipts part of the program was unfair. The supervisors caved in to the legal threat and repeal that part of the tax system — costing the city about \$30 million a year.

Oh, but then tech companies — which have high payrolls but often, at least at first, low gross receipts — didn't want the payroll tax. The same players who opposed the other tax now called for its return, arguing that taxing payroll hurts job growth (which is untrue and unfounded, but this kind of dogma doesn't get challenged in the press).

So, after much discussion and debate, and legitimate community input, the supervisors unanimously approved Prop. E — which raises a little more money, but not even as much as the corporate lawsuit in the 1990s set the city back.

It's not a bad tax, better than the one we have now — it brings thousands of companies the previously paid no tax at all into the mix (sadly, some of them small businesses). It's somewhat progressive — companies with higher receipts pay a higher rate. We can't argue against it — the city will be better off under Prop. E than it is today.

But we have to look around our battered, broke-ass city, shake our poor bewildered heads and say: Is this really the best San Francisco

can do?

Sure, vote yes on E. And ask yourself why one of the most liberal cities in America still lets Republican economic theory drive its tax policy.

PROPOSITION F: WATER AND ENVIRONMENT PLAN

NO, NO, NO

Reasonable people can disagree about whether San Francisco should have ever dammed the Tuolumne River in 1923, flooding the Hetch Hetchy Valley and creating an engineering marvel that has provided the city with a reliable source of renewable electricity and some of the best urban drinking water in the world ever since. The project broke the heart of famed naturalist John Muir and has caused generations since then to pine for the restoration of a valley that Muir saw as a twin to his beloved nearby Yosemite Valley.

But at a time when this country can't find the resources to seriously address global warming (which will likely dry up the Sierra Nevada watershed at some point in the future), our deteriorating infrastructure, and myriad other pressing problems, it seems insane to even consider spending billions of dollars to drain this reservoir, restore the valley, and find replacement sources of clean water and power.

You can't argue with the basic facts: There is no way San Francisco could replace all the water that comes in from Hetch Hetchy without relying on the already-fragile Delta. The dam also provides 1.7 billion kilowatt hours a year of electric

power, enough to meet the needs of more than 400,000 homes. That power now runs everything from the lights at City Hall to Muni, at a cost of near zero. The city would lose 42 percent of its energy generation if the dam went away.

Besides, the dam was, and is, the lynchpin of what's supposed to be a municipal power system in the city. As San Francisco, with Clean Power SF, moves ever close to public power, it's insane to take away this critical element of any future system.

On its face, the measure merely requires the city to do an \$8 million study of the proposal and then hold a binding vote in 2016 that would commit the city to a project estimated by the Controller's Office to cost somewhere between \$3 billion and \$10 billion. Yet to even entertain that possibility would be a huge waste of time and money.

Prop. F is being pushed by a combination of wishful (although largely well-meaning) sentimentalists and disingenuous conservatives like Dan Lungren who simply want to fuck with San Francisco, but it's being opposed by just about every public official in the city. Vote this down and let's focus our attention on dealing with real environmental and social problems.

PROPOSITION G: CORPORATE PERSONHOOD

YES

If San Francisco voters pass Prop. G, it won't put any law into effect. It's simply a policy statement that sends a message: Corporations are not people, and it's time for the federal government to tackle the overwhelming and deeply troubling control that wealthy corporations have over American politics.

Prop. G declares that money is not speech and that limits on political spending improve democratic processes. It urges a reversal of the notorious *Citizens United vs. Federal Elections Commission* Supreme Court decision.

A constitutional amendment, and any legal messing with free speech, has serious potential problems. If corporations are limited from spending money on politics, could the same apply to unions or nonprofits? Could such an amendment be used to stop a community organization from spending money to print flyers with political opinions?

But it's a discussion that the nation needs to have, and Prop. G is a modest start. Vote yes. **SFBG**

PANTHER MEDICINE

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE The night before our interview, Elder Freeman spoke alongside Peace and Freedom Party presidential candidate (and beloved sitcom sassmouth) Roseanne Barr, 2008 Green Party candidate Cynthia McKinney, and others about the political possibilities of marijuana at a panel discussion held inside Oaksterdam University.

As Black Panther History Month begins, commemorating the 46th anniversary of the party's founding by Freeman and his peers — see info on events at the end of this article — it seems only fitting that the cannabis movement and the Panthers' struggle for social justice and the right to control our own communities be connected. For Freeman, the two have become inextricably linked.

The morning of the day we met at West Oakland's Revolution Cafe, the 67 year old original member of LA's Black Panther Party had two doctors appointments. Freeman has colon cancer. Three years ago, he was diagnosed with prostate cancer. He smokes marijuana to improve his appetite — he's used to eating a single meal a day, but that's not enough to keep up his strength during treatment. As a long-time 215 card-carrier, the last year's federal crackdown on cannabis dispensaries threatens to send him back to buying pot on the streets.

Is access to marijuana a Black Panther issue? Freeman thinks so. He tells me why over a cup of coffee (cream, no sugar), and between interruptions by well-wishers — the entire neighborhood knows him, it seems, they all want to pay their respects.

"It's all connected. The simple fact is that the judicial system is inadequate. The whole idea that they want to keep it in an illegal state is so that they can criminalize people." He became aware of cannabis, he says, when Bob Marley started talking about its connection to non-

violence. "I identified with the Rasta community for awhile," he tells me.

Freeman's been told that this current bout of cancer is incurable. But he's also been told that the Watts uprising in 1965 that was responsible for his political awakening was actually rioting and that he deserved to spend those seven years in jail alongside many of his Panther cohorts on a laundry list of mostly trumped-up charges. He didn't buy those things either.

In fact, at Oaksterdam he shared with the crowd that he plans on going to Cuba for a second opinion on his medical treatment. "There's something about American medicine that seems to be lacking," he says.

Last night's event was actually the first time Freeman spoke as a cannabis

activist. He spends most of his time as an advocate these days working for inmate rights — not surprising when you consider he spent the better part of a decade as a political prisoner. He works with All of Us or None (www.allofusornone.org), a national organization that works to "ban the box" — remove questions about past incarceration from employment applications — promote inmate voting rights, and build awareness in the communities most affected by mass incarceration. So although personally, access to cannabis is clearly a health concern, he tends to speak about it with more a law and order focus.

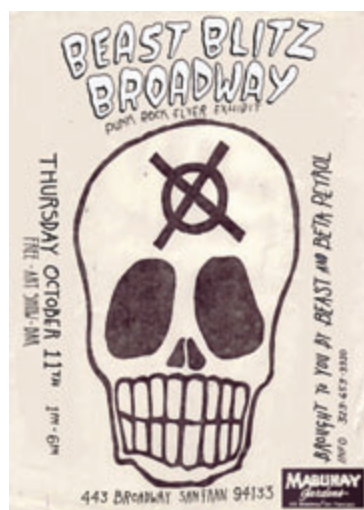
"People are doing a lot of time for something that they shouldn't even be in jail for." He wonders out loud to me about why we don't lock up cigarette producers. "They got it backwards. But that's capitalism." **SFBG**

BLACK PANTHER HISTORY MONTH RALLY

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Frank Ogawa Plaza, Oakl.

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FOOD + DRINK

GUARDIAN PHOTOS
BY VIRGINIAL MILLER

AIM FOR THESE

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Most memorable restaurants boasts an overarching standard of quality to their menus. Other times, one dreams of specific items from certain spots. Here are a few places worth trekking out to for unique dream dishes.

LASAGNA BOLOGNESE AT MARCELLA'S

Lasagna... there are few foods as evocative of my childhood. Until now, Gaspare's in the Outer Richmond was typically where I'd get my old school lasagna fix. Since May, though, Dogpatch now has a lasagneria, of all fantastic things.

Marcella's Lasagneria and Cucina is a humble corner shop selling Chef Massimo's aioli spreads (like black truffle or spicy Chardonnay) and other housemade food products, paninis, soups, and pizzas for eating in or taking out. Best of all, six kinds of lasagna to choose from.

Jovial Massimo hails from Italy's Abruzzo region (I'm charmed by the 1980s-looking photo of him above the counter in chef's hat with a glass of wine), who regales with tales of early kitchen work and family. The shop is named after his daughter, while his friendly son sometimes works the counter. On a typical visit (open weekdays, 11:30am-7pm), lasagna options are butternut squash, bolognese, wild mushroom, spicy eggplant, spicy sausage, and pesto zucchini. I buy a whole lasagna for a family birthday — yes, it's celebratory-good — and bring home three slices for dinner (8.50 each), reveling in savory-sweet red sauce and ultra-thin pasta sheets redolent with but not overcome by ricotta and mozzarella.

Butternut squash lasagna is typically white, so that the squash shines. Here it still does, while benefiting from a bit of red sauce. Earthy wild mushroom, spicy eggplant or pesto ricotta are winning. I like classic Bolognese best, the

version my mother used to make. Massimo corners lasagna balance: there's never too much of any one ingredient. The entirety melts in your mouth, as heartwarming as your Italian mama's cooking.

1099 Tennessee, SF. (415) 920-2225,
www.marcellaslasagneria.com

MILLIONAIRE'S BACON AT BLACKWOOD

There are not many Thai joints in the Marina (Yukol Place has been keeping it real for years), and certainly not one like Blackwood. High ceilings and shades of black and grey set a chic tone, while non-traditional dishes like mushroom egg rolls and unfortunately named Marina Strips — Wagyu beef strips wrapped in baby hearts of palm — fill the menu. Many dishes are larger, more artfully arranged, versions of typical Thai dishes, like papaya salad or Pad See Ew (spelled Pad See You). Thai fusion is apparent in a Thai Wagyu burger (\$12) on brioche loaded with a Thai salad of cucumber, carrot, cilantro, sesame. Or in generous, sizzling stone pots (\$14-16), akin to Koran bibimbap filled with rice, veggies, meat of choice (I like crispy red snapper in plum dressing), topped with a fried egg.

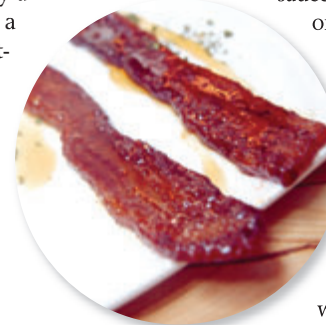
However, the one destination item is merely a \$5 add-on to a breakfast platter (served daily, 8am-4pm). And what an add-on! Blackwood's only been open since June, but the millionaire's bacon has already been named on the Discovery Channel *Destination America's United States of Food*. Two hefty strips of bacon are dense, shimmery, chewy beauties, caramelized and slightly sweet and smoky. Despite bacon burn-out over the past decade, with bacon gracing every dessert and dish possible, these juicy strips renew and refresh the love, reminiscent of Southern ham in gourmet jerky-like form. 2150 Chestnut, SF. (415) 931-9663,
www.blackwoodsfsf.com



CALABRIAN CHILE SPAGHETTINI AT BLUESTEM

Bluestem Brasserie is no run-of-the-mill downtown shopping break. In fact, it has improved since opening in summer 2011, honing in on its menu, house charcuterie, and whole-animal butchery practices (no part goes to waste). With two new executive chefs, Josh Lucas and Francis Hogan, there is fresh life in the space frequented by tourists, shoppers, and the Moscone Center crowd. While wine on tap, grass-fed beef, and whole-animal practices are common in SF at large, being centrally situated downtown between SoMa and Union Square, Bluestem is exposing a new range of clientele to the delicious taste of sustainability.

Besides satisfying house pâtés (on the charcuterie platter) of pork, pistachio, and the like, a whole roasted branzino (\$29) is flaky, perked up with roasted summer chilis or your choice of side, while grass-fed six ounce filet (\$31) or 12 ounce ribeye (\$34) steaks are appropriately tender, medium rare, with choice of sauce (\$3.75), like bourbon espresso or horseradish-roasted garlic cream. The dish I found myself trekking back for whether at lunch or dinner is Calabrian chile spaghetti (\$19). Though I would prefer some heat from Calabrian chiles (I detected none), the heaping bowl of pasta is topped with Early Girl tomatoes, arugula, and basil — the pièce de résistance being melted burrata flowing over the pasta in lush waves. A gentle zesting of lemon rind perfects it. Dessert (\$9.50) is no afterthought. The Peaches and Herb "Reunited" sundae was a layered summer treat, but the jar filled with mini-cookies baked in-house, including lemon sugar and peanut butter, made me feel like a kid again. There were so many cookies, I finished the rest for breakfast the next day with coffee. One Yerba Buena Lane, SF. (415) 547-1111, www.bluestembrasserie.com **SFBG**



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ALL IN THE CALL

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS I won't sleep in a dead man's bed, but I will use his razor to shave my sweater.

"She walks like a little farmer," Hedgehog's gram told Hedgehog while I was not in the room.

Gram, recently widowed, is in a nursing home in Bloomsburg, PA. We visited every day at least once a day while we were there. We brought her fudge from the fair. We brought her caramel corn, corn, "penny candy," and a pork sandwich. I did her nails.

Then we went back out to the fair and got her another pork sandwich. Above and beyond the call of grandfilial duty-in-law, I know, but if you saw what they were feeding her for lunch! . . . A sorry looking disk of "Swiss steak," plop of instant mashed potatoes, and chopped beets that reeked of can.

I'm not bragging. Anyone with half a heart in their chest would have sprinted at the sight of such unsavoriness out into the world for something real. Well, Hedgehog and I have at least two full hearts in our combined chests. Ergo: two pork sandwiches for Gram.

Of course, they don't call them pork sandwiches in Central Pennsylvania. They are "barbecue." You can indeed get real barbecue at the Bloomsburg Fair, but those vendors come up from Tallahassee, Jacksonville, and other delicious Points South, trailing their pitched-black smokers. The locals tend to shun these in favor of May's steam-table-cue: either pulled pork, chipped ham, or shredded chicken on an enriched white bun with sweet relish. And the pork one is awesome, by the way, in spite of its apparent lack of relationship to smoke, or even fire.

But being that as it May's, the Bloomsburg Fair is my new favorite thing. For the food alone. In a small town where what's-for-dinner is not always necessarily exciting, I got to get down and greasy with my new favorite hot sausage sandwich, Pennsylvania Dutch chicken-and-waffles, venison jerky, not-bad jambalaya, bad Mongolian barbecue, great American barbecue, smoked turkey legs, wedding soup, potato pancakes, pierogies, hot-off-the-press apple cider, cinnamon rolls, sticky buns, and, of course, funnel cakes.

For four days, the closest we

came to anything healthy was fire-roasted sweet corn dipped in butter. The only other way to get vegetables was deep fried. Speaking of which, there was a deep fried Oreo in there somewhere, although I promise I only had one bite — oh, and a deep-fried Snickers bar wrapped in bacon.

That comes with its own whole other story, but I'm not going to tell it because it's time for:

CHEAP SPORTS (Bloomsburg Fair Edition)

by Hedgehog

On the topic of the replacement refs' absurd botching of that "Fail Mary" last Monday Night Football: What about the bad pass interference call that set up Green Bay's TD on the drive previous? The Packers may have been robbed, but it was robbing Peter to pay Paul, way I seen it. Reap what you sow, Green Bay. Not to mention get what you pay for, NFL.

Speaking of questionable calls: the fiddle contest Tuesday night at the fair. The last fiddler was going to obviously take first place because she was an adorable sixth grader who played "Danny Boy" like she had a lilt and washed with Irish Spring. Which would drop the amiable fella with two originals and a twangy rendition of Gershwin's "Summertime" down to Silver. We all agreed: she would win, but he would deserve to.

Sure enough, the cutie took first, but second went to some young buck we didn't even figure to place. Highway robbery! It was the talk of the entire midway for about a minute. Then, once the formality of the extra point (or in this case, all-star jam of "Orange Blossom Special") was dispensed with, we all browsed the master pumpkin carver's work in the farm museum, and it started to seem like a bad dream.

Welcome back, "real" refs!

Cheap Eats continued

Other things we ate included chicken and dumplings (which they call chicken pot pie), and peach pie (which they call peach dumplings). Well, what do you expect from the land where green bell peppers are mangoes, and mangoes are — what, where did you get that?

The reasons I walk like a little farmer, Gram, are twofold. One, I am bow-legged. I don't know why. I only rode a horse once in my life. And, two, I am a little farmer. **SFBG**

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SPRING STANDARDS WEDNESDAY/3

WEDNESDAY 10/3

SPRING STANDARDS

The musicians who comprise the Spring Standards got their start playing small folk festivals and around the campfire back in high school. After a break from their collaboration, Heather Robb, James Cleare, and James Smith found themselves in Brooklyn, inspired to pick up where they left off. It's difficult to pin a genre on this trio. "We're accessing old school harmony-driven folk rock music that was big in the 1970s," Robb explains, "but sometimes we'll play a heart wrenching ballad or a really loud White Stripes song." The Spring Standards released double EP *yellow/gold* in May. (Mia Sullivan) With Dylan Champagne, Ed and the Red Reds
8pm, \$8
Hotel Utah
500 Fourth St., SF
(415) 546-6300
www.hotelutah.com

THURSDAY 10/4

PIERROT 2012

It's been 100 years since poet Albert Girard's eternally moon-struck clown Pierrot first took to the stage to sing about sex, love, death, and religion in composer Arnold Schoenberg's atonal masterwork *Pierrot Lunaire*. The score, full of crepuscular squiggles and elegant mood swings, made Pierrot the 20th century's resident existen-

tial harlequin, both the hero and the fool of those violently artistic times. Lively sextet Nonsemble 6, composed of recent graduates



of the SF Conservatory of Music, will help revive that indelible clown for a new era — he's even on Facebook! — with new video, art, and staging and costumes by Brian Staufenbiel (and possibly clown makeup. You've been warned). Two other pieces, Dan Becker's 1996 "S.T.I.C. (Sensitivity to Internal Conditions)" and Hans Eisler's Hanns Eisler's "14 Ways of Describing Rain, Op. 70" from

1941, are also on the program. (Marke B.)
8pm, \$15-\$20
SF Conservatory of Music Concert Hall
50 Oak, SF
(415) 864-7326
www.nonsemble6.com

THURSDAY 10/4

DON'T BE AFRAID OF THE DARK AND ALONE IN THE DARK

The Vortex kicks off an October of cinematic frights with two seldom-revived but golden oldies. First up is the original *Don't Be Afraid of the Dark*, a 1973 TV movie that's still creepier than the disappointing, Guillermo del Toro-produced 2010 remake. Kim Darby plays a housewife whose fears that something is very wrong with her new house are dismissed as neurosis by the husband (Jim Hutton) she's having problems with. Then 1982's seriocomic slasher *Alone in the Dark* features the inimitable Jack Palance and Martin Landau amongst a quartet of asylum escapees who make life very hairy for their new therapist's family. (Dennis Harvey)

9 and 11pm, \$7 (suggested donation)
Vortex
1083 Howard, SF
Facebook: TheVortexRoom



THURSDAY 10/4

MOUNT EERIE

Phil Elverum's output as Mount Eerie doesn't flow like the vast majority of indie rock; it moves like the weather. Erratically structured songs about the moon, the ocean, the meaning of life, and the universe are recorded into precarious analog equipment, creating an ambiance of fog, mildew, and tape hiss that evokes the misty Pacific Northwest with Twin Peaks-ish potency. On *Clear Moon* and *Ocean Roar*, both released this year, Elverum weaves meditative acoustic folk, buzzy quasi-metal, tribal drums, and Lynchian drone with a coherence and sense of purpose he hasn't shown since his acclaimed recordings as the Microphones. Yet, when performed solo with just voice and guitar, the Mount Eerie songbook somehow retains every ounce of its existential weight. (Taylor Kaplan)

With Bouquet, Tortured Genies
9pm, \$12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

THURSDAY 10/4

NIKI AND THE DOVE

Sweden is exporting a lot more than bedframes and meatballs. Stockholm's Niki and the Dove



is an electro duo giving a dark depth to pop music. Vocalist Malin Dahlström and keyboardist Magnus Böqvist met when writing music for the theater, giving their recorded music and their live shows a dynamic, dramatic quality that pop so often lacks. Dahlström's sugary voice soars above the churn and chime of Böqvist's catchy and sometimes unsettling beats. Their 2012 debut album *Instinct* was nominated for BBC's Sound of 2012 poll, which seeks to highlight each year's best new artist. Though they finished fifth, Niki and the Dove are just getting started. After all, pop never really goes out of style.

(Haley Zarembo)
With WOLF GANG, Popscore DJs
9:30pm, \$15
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

FRIDAY 10/5

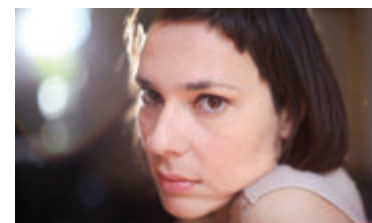
MIX MASTER MIKE

Continually evolving and rising to the top of his game before, during, and after his time with the Beastie Boys, Mix Master Mike is keeping his act fresh by fusing hip-hop with dubstep. His latest album, *Napalm Rockets*, mixes global dubstep, new electronic, and classic hip-hop samples, aggressively organizing and layering them with "hardcore psychedelic scratching" to keep the signature hip-hop attitude. Still quick at the tables as he works up a sweat, changing records and ripping his famous tweak scratch, he'll be performing alongside the Low End Theory residents to welcome back the equally innovative Gaslamp Killer from his summer tour. Come prepared for a night of psychedelic, glitch, IDM, and avant-rap. (Molly Champlin)
Low End Theory with Daddy Kev, Nobody, the Gaslamp Killer
10pm, \$20
1015 Folsom, SF
(415) 742-1015
www.1015.com

FRIDAY 10/5

LAETITIA SADIER

French singer-songwriter Laetitia Sadier's deep, velvety voice may sound familiar to you. I'm not referencing the fact that she sometimes sounds deliciously similar to Nico. You've probably heard her before as the voice of British post-rock band Stereolab or as the French vocals in Blur's radio hit "To the End." Though Stereolab entered the dreaded "indefinite hiatus" in 2009,



Sadier has been far from dormant. 2012's *Silencio* is her second solo album in two years. The album is a politically charged collection of protest songs with perfect timing for an election year. Never before has



GRIZZLY BEAR TUESDAY/9

political commentary sounded so gentle. (Zaremba)
With Orca Team, Pageants
9:30pm, \$14
Bottom of the Hill
1233 17th St, SF
(415) 626-4455
www.bottomofthehill.com

SATURDAY 10/6

PANCAKES AND BOOZE ART SHOW

Curator and cameraman Tom Kerlin understands exactly what is missing in the gallery art scene:



fun. And he is serving it up by the plateful. This is the antithesis of your high-end, half empty art gallery opening. Kerlin's brain-child, "Pancakes and Booze," began in LA and has traveled to cities across the country, drawing out crowds for all-you-can-eat pancakes and walls full of raw, up-and-coming, local artists. But the art doesn't end there; bodies are canvases for live art and will portray the living dead in Friday night's Zombie Fashion Show. Pair this with DJs and drinks and you've put the fun back into art function. (Champlin)
8pm, \$5-\$10

Gallery and Bar 4N5
863 Mission, SF
(415) 522-2440
www.Gallery4N5.com
www.pancakesandbooze.com

SATURDAY 10/6

JENNY LEWIS

Jenny Lewis doesn't mess around. At 36 years old, the LA singer-songwriter has acted in over a dozen films (mostly in her teens) fronted indie rock band Rilo Kiley for a decade, formed a duo with her boyfriend called Jenny and Johnny, and released two solo albums. She's also provided a stunning amount of backing vocals for rockers such as Elvis Costello and Bright Eyes, and shines as the female voice in many of the songs on the Postal Service's beloved one-and-done album *Give Up*. Her most recent solo release, 2008's *Acid Tongue* is an Americana tour-de-force that only improves in concert. If you don't catch her at Hardly Strictly Bluegrass this weekend, make sure to catch her night show. (Zaremba)

9pm, \$21
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

TUESDAY 10/9

"TWO GUYS FROM CHICAGO"

Is there such a thing as simultaneously humble and sardonic humor? Maybe it's the self-awareness of

their cynical tendencies or a shared belief in challenging the status quo, but it seems like both Daniel Clowes and Dave Eggers have mastered it.



Both authors are creative minds who never cease to find new outlets for their love of literature. Eggers takes his passion for writing beyond the novel with his free-thinking publishing company, McSweeney's, and nonprofit projects promoting literacy while Daniel Clowes upset his Pratt Institute art teachers and the whole comic book genre with his seriously literary graphic novels. Together they have quite the story to tell about letting creativity run rampant through all that you do. (Champlin)

8pm, \$15
Z Space
450 Florida, SF
(415) 626-0453
www.litquake.org

TUESDAY 10/9

RADIO AMBULANTE LIVE!

In a country where we're still fighting for our children's right to even learn about Latino culture and history (major side eye,



Arizona), the idea of a public radio show featuring stories from the Latin American diaspora — *en español* no less — is tragically radical. But local writer, Lima-born Daniel Alarcón and his partner Carolina Guerrero aren't worried about Fox News readying the canons. The two head up a team spread over the Americas that will be bringing to the airwaves important stories that won't lose an ounce of potency due to translation. Join the two and ZZZZYVA managing editor Oscar Villalon for a live taping of the show, presented through those intrepid Litquake types. (Caitlin Donohue)
7pm, \$12-15
Mission Cultural Center for Latino Arts
2868 Mission, SF
www.missionculturalcenter.org

TUESDAY 10/9

GRIZZLY BEAR

In a globalizing music world, where the cross-pollination of genres and influences has become the norm, Grizzly Bear's multifaceted approach still sounds quite strange. Over a foundation of shaggy, dusty indie-rock, the Brooklyn four-piece blends elements of Yes-style prog wankery, anachronistic glee-club vocal arrangements, and heady, spacey production values, with an old-school, album-rock continuity. *Whereas Yellow House* (2006) was defined by its ambiance and sense of space, and *Veckatimest* (2009) presented itself as a straightforward song-cycle, this year's *Shields* displays a deft balance between these tendencies, emboldened by the most dextrous musicianship and airtight hooks of Grizzly Bear's tenure thus far. Sharing the bill is Baltimore's Lower Dens, whose Lou-Reed-meets-Autobahn zen-rock generated sizable buzz on this year's *Nootropics*. (Kaplan)
8pm, \$33
Fox Theater
1807 Telegraph, Oakl.
(510) 302-2250
www.thefoxoakland.com

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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ARAABMUZIK	YOUTH LAGOON
MATTHEW DEAR	LOS CAMPESINOS!
TORO Y MOI	THE WAR ON DRUGS
GRIMES	TY SEGALL
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DIRTY GHOSTS	IMPERIAL TEEN



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COURTESY OF UNIVERSAL STUDIOS HOME ENTERTAINMENT

TO BE DEE

Ms. Wallace
talks aliens
and Zombies

BY CHERYL EDDY
cheryl@sfbg.com

TRASH Scrolling through Steven Spielberg's filmography and trying to pick which of his blockbusters should be dubbed "most beloved" is no small task, but even diehard Indiana Jones fans and Velociraptor devotees have to give it up for 1982's *E.T. The Extraterrestrial*. In honor of its 30th anniversary, the family classic gets a sparkling Blu-ray upgrade, plus bells and whistles (some extras are recycled from earlier DVD releases, and there's no commentary, but the behind-the-scenes footage unearthed for "The *E.T.* Journals" is pretty nifty).

Dee Wallace, best-known for playing the matriarch of *E.T.*'s earth family — though she's also a cult fave for her roles in horror flicks like 1981's *The Howling* and 1986's *Critters* — phoned for a quick chat on the eve of *E.T.*'s Oct. 9 Blu-ray release.

San Francisco Bay Guardian Re-watching the movie, I was struck by how much of the film is really about a family in crisis.

Dee Wallace For me, the main theme of the film was the friendship between *E.T.* and Elliott, and that friendship was heightened because of the crisis of the family. Elliott really needed a friend. He needed somebody's attention. [My character,] Mary, couldn't give it to him — she was too busy making a living for everybody and raising three kids, you know? I think the family dynamic certainly catapults the film into people's hearts, because they understand what it means to need somebody.

SFBG The family interactions seem very natural, and the extras on the Blu-ray go into how the kids were allowed to ad-lib some of their lines. What was that like for you?

DW I always looked at it as just

being another one of the kids. I love to work that way, where I never know what's going to happen.

Steven would throw people lines and then he'd tell us, "Say this line but don't tell them you're gonna say it." We all were allowed to improv and bring our own ideas in, and then he would add things in to throw us all off. I love that because it keeps you in the moment all the time.

SFBG In telling the story from the kids' point of view, Spielberg didn't shoot any of the adult characters' faces until well into the film's third act — except yours. Did you have a sense of that at the time?

DW Oh yes. He explained to me that was his plan and that's why I cast, because he felt that my energy had a childlike quality to it. Which is true, even today! I'm still pretty childlike.

SFBG You're also known for appearing in quite a few classic horror films. (I'm a big fan of 1977's *The Hills Have Eyes*!) What drew you to those roles and how is acting in a horror film different than acting in a film like *E.T.*?

DW I don't think it's different — I just think you get to act more! [Laughs.] I think you get to use a wider range of emotions, a lot of times, in a horror film. Although in *E.T.*, Mary was very emotional: she was angry, she was worried, she was joyful. I got to create a really beautiful emotional arc in *E.T.*, and that's what I look for.

SFBG You've appeared in some Rob Zombie movies, including his upcoming *Lords of Salem*, which features several horror vets in the cast.

DW Yes, Rob uses a lot of iconic horror actors in all of his stuff. I adore Rob. I love working with him. I think he's brilliant. And he reminds me a lot of Steven: very in the moment, very loose, a real visionary, and open to people's input and creativity. **SFBG**

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REBORN ON THE BAYOU

BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY There are loud grinding noises and those cinematic electric sparks shooting from a machine below a church pew-like balcony. It's musky and filled with dark bordello wood. The arched main room, the one you see when you walk in the front door of 777 Valencia Street and turn a quick corner, is outlined in bright, bloody red, and there's a stage.

Despite this transitional state a few weeks back, this stage at brand new Mission venue, **Preservation Hall West at the Chapel** — named after the jazzy New Orleans venue that inspired it — will hold star-powered spillover from **Hardly Strictly Bluegrass** (www.hardlystrictlybluegrass.com) this week, beginning Thu/4; the fest itself is Fri/5 through Sun/7. The Preservation Hall Jazz Band of New Orleans will perform each night of the long weekend with double-dipping special guests including Elvis Costello, Robert Earl Keen, Justin Townes Earl, and Steve Earle. Maybe this means we'll see a bespectacled Costello riding a bicycle from Golden Gate Park to the Mission, with a guitar slung on his back? One can dream.

Back to reality: "There's no shame in construction," said Tracey Buck of Slim's, who, along with Britt Govea of (((folkYEAH!))) and certainly others in the future, will be doing consulting and programming at the new all-ages venue. The building, now owned by Jack Knowles, was built in 1914, formerly housed the New College, and before that was a mortuary — which gives it a sort of macabre back story. The idea for the Chapel came from Knowles' friend Ben Jaffe, creative director for the beloved New Orleans venue, Preservation Hall, and leader of the Preservation Hall Jazz Band.

In early 2013, the West Coast sister venue will have a full restaurant attached serving fare with elements of New Orleans cuisine. But for now, there will just be concerts, including the aforementioned HSB-linked shows and upcoming visits



from the likes of Woods, White Fence, and Here We Go Magic — but not to worry, the Chapel does have its liquor license now, and the bar should be ready to serve.

I pushed for fears about the venue not being ready in time for its rapidly approaching opening date, anxiety about the relatively short distance between that morning two weeks back and the first show this week, but got back little more than nervous laughter. "It's crunch time, but everyone knows what needs to be done," said Buck, diplomatically.

It's no surprise. First of all, if you live in the neighborhood, or have been near it recently, you've undoubtedly poked your head in and have seen what I saw — constant work. Secondly, as rabid HGTVers know, programs like *Love It Or List It* and their ilk show designers and construction workers whipping out brand new pads in a matter of weeks. Buck even referenced the show *Restaurant: Impossible*, where they quickly turn around a doomed eatery. So, it can be done.

There was also some less literal rebuilding at the actual Hardly Strictly Bluegrass festival in 2012. After the death late last year of the fest's founder, head cheerleader, and billionaire backer, Warren Hellman, the crew had some personal recon-

struction to work on.

Buck has been working the festival since it began 12 years back, and felt the loss personally. "It's been tough, and I realize it more and more every day. But his spirit is there."

Sheri Sternberg, technical director for the Hardly Strictly Bluegrass festival, also ruminated on Hellman's passing, "There was something really great about having our first meeting with Warren each year...how excited he got about all the bands. If it was up to him, we would keep adding stages and days."

The lineup this year is interesting, it's a bit smaller — no more Thursday shows — but heavy on seriously disparate musicians such as Dwight Yoakam and Jenny Lewis and actor-bluegrass enthusiast John Reilly, and Cowboy Junkies, along with Giant Giant Sand (Howe Gelb's hour-long opera) and a handful of younger acts such as Beachwood Sparks, the Civil Wars, and the Head and the Heart, along with the fest pillars like Emmylou Harris, Guy Clark, and Steve Earle. Sternberg says Gary West is gathering a "greatest hits" of the festival to pay tribute to Hellman, Earl Scruggs, and Doc Watson, all of whom died last year, in a set called "The Founding Fathers." It's kind of the theme

of this year as well. That tribute will likely be kicked off with the Preservation Hall Jazz Band doing a second line.

I asked Buck if it was hard to nab artists from Hardly Strictly to play an unknown, nearly unfinished venue like the Chapel and she claims it was the opposite: "They were really eager. I think it's just exciting to finally have a venue opening — rather than closing."

LAURA MARLING

While bone-rattling noise has its very important place in my heart, there's something to be said for warm cooing and surreal lyrics. For that, you can crawl up the grand staircase of the Swedish American and opera clap for English folk plucker Laura Marling. Her honest lilt and fluttering riffs have gained her comparisons to Joni Mitchell, but she has a distinctly British affect to these American ears. She played Grace Cathedral earlier this year and she returns this week on her "Working Holiday Tour" to play from her most recent album *A Creature I Don't Know* (Ribbon Music, 2011) at this far more intimate venue.

Wed/3, 8pm, \$25. Swedish American Hall, 2174 Market, SF; www.cafedunord.com.

NOM DE GUERRE

Best band name of the week goes to members of San Francisco's Butt Problems: **Fuck You Cop, You Fucking Cop** opens for Street Justice at the Knockout.

Thu/4, 10pm, \$7. 3223 Mission, SF. www.theknockoutsf.com.

TOYS THAT KILL

Here's to Recess Records — the independent punk label formed in 1989 and thriving in the current web-and-micro record shop musical landscape — and its friendly kingpin, Todd Congelliere. The snot-nosed singer-guitarist-label owner, who also fronted F.Y.P. and Underground Railroad to Candyland, returned this year to his early Aughts punk outfit, Toys That Kill. Todd and the Toys That Kill gang released its first new album in six years — the energetic and well-received *Fambly 42* (Recess Records, 2012) — earlier this summer and have sparingly journeyed up the coast from their mythic Sunken City homebase of San Pedro, Calif. to play it live.

Fambly 42 might have taken so long to get here because Todd (jokingly?) told me that good bands only put out three albums then quit to form new ones. With Pins of Light, Elephant Rifle.

Fri/5, 9:30pm, \$10. Hemlock Tavern, 1131 Polk, SF; www.hemlocktavern.com. **SFBG**

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SAT Oct 6 9:30pm \$6	MICHAEL BEACH Native Cats (AUS), Buttons
SUN Oct 7 8:30pm \$7	LI XI, RUBEDO (Denver) Mosshead, Oiler
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THU Oct 11 8:30pm \$8	8 Bit SF presents: RANDOM (AKA MegaRan) Doctor Popular, Xombie
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ARTS + CULTURE: MUSIC

ISAM, I SAY: AMON TOBIN'S INNOVATIVE LIVE SHOW USES DIGITAL PROJECTION MAPPING TO GREAT EFFECT.



TETRIS OF AWESOME

Amon Tobin's ISAM Live is some serious next level

BY MARKE B.
marke@sfbg.com

MUSIC “We’ve done the ISAM show in venues as big as the Sydney Opera House and as small as a local rock venue, but we’re basically holding our breaths every time. Someone could plug in their iPhone charger and blow the whole thing. In Coachella, the act on the field opposite had the idea of turning on floodlights for half their set, which washed us out for a good part with the ambient light.”

Brazilian electronic music legend Amon Tobin is on the phone, recounting some of the mundane worries that come with operating one of the most brilliant stage concepts in years, ISAM Live. The show is a marvel of cutting-edge technology that bathes a towering tetrominal assemblage of stacked cubes in digital projections, while, like the pilot of a Tetris spaceship, clad in his trademark baseball cap, hoodie, and jeans, ensconced in one of the glowing cubes, Tobin performs tracks from *ISAM*, his seventh studio album, and several other sonic treats.

The visual illusions conjured up by Tobin, made real with the help of a crack team of production designers headed up by Alex Lazarus of local art-tech collective Blasthaus, recall everything from early 20th century Constructivist art and colorform animation to tomorrow’s Xbox 360 game. Some of the effects are absolutely lovely, as when the structure “shatters” to crystalline pieces or a flood of winged creatures take flight across the stage. Some are vertigo-inducing, as when the whole thing acts

as a flight simulator, or a slightly different version of the structure is projected onto the structure itself, and then begins revolving: meta! It’s all a sort of hyperreal 3-D, as shapeshifting as Tobin’s ever-elegant and booming compositions. (The music on *ISAM* is typical technopoetic Tobin — what makes the album standout is really how much the rest of the music world has caught up to his signature style, which contains elements of moody ambient, classic drum and bass, squonky electro, and crunchy dubstep without ever falling wholly into any of those genres.)

“What drove me to this idea was trying to find my way around the universal problem of presenting electronic music,” Tobin told me. “How do I make an engaging experience out of an album when I’m really just pushing buttons and twisting dials — it’s what we all do as electronic musicians. I don’t make dance music — I don’t think I even can — so the challenge becomes the concert presentation. And then the unusual situation becomes how to integrate myself into the proceedings. I didn’t just want to go out there and hang about.”

The waving hands and bobbing heads at the Warfield a year ago, where I saw ISAM Live, may prove that “I don’t make dance music” remark incorrect, but the show certainly succeeds at bridging the rapt audience vs. some arty dude’s knob-twisting divide. Tobin’s projects have lately been as much about technological expression as producing music (although one could argue, especially in his case, that these are one and the same at this point in history.) Previous album

Foley Room was a mosaic of found sounds recorded on the streets of Montreal (“from neighbours singing in the bath to ants eating grass”), that was accompanied by a gorgeous interactive website called “Field Recording” that featured morphological subaquatic creatures and a night-goggle feel.

This time around, Tobin’s technological adventurousness is helping to pique new interests. The crowd at the Warfield was not composed of the typical intelligent dance music, underground glitch, and scruffy turntablism fans I know from previous Amon Tobin shows. Rather, the “oohs,” “aahs,” and “this is fucking amazings” were coming from what looked to be a distinctly tech crowd. With Industrial Light and Magic, Pixar, and countless other digital animation studios located in the Bay Area, is ISAM Live introducing a new wave on enthusiasts to somewhat challenging electronic music through geek-candy visual technology?

“Well, electronic music is inherently tech-y to begin with,” Tobin says, “but even when I was just starting out, I was never interested in scenes. I’m too wrapped up in what I’m trying to do. I’m just hoping people will be into it, no matter who they are or how they got there.”

Tobin’s known for being laid-back almost to the point of reclusivity, and his recent relocation to the Bay Area — “I live a little north of San Francisco, in the middle of the woods: I can walk around or go for a drive and do what I like” — has helped contribute to both his secluded genius image and access to

tech opportunity. Once he had the inspiration for ISAM Live, it wasn’t like he put an ad out on Craigslist to find designers, he told me. But a serendipitous encounter with Lazarus and the ease of putting together an adventurous, California-based design team got things going pretty easily. It’s also helped him firm up connections with local musicians he admires like SF’s Kronos Quartet, who were featured on *Foley Room* and will open for his concert at the Greek Theater in Berkeley on Fri/5, and incredible live-sample collagist Eskmo, who opened for him early in the ISAM tour.

But the mind of Amon Tobin is ever-restless, and ISAM has been on the road for a year — our conversation perks up when we begin to talk about his new release as Two Fingers called *Stunt Rhythms*, a beats and bass album that also belies his climb not to make dance music.

“*Stunt Rhythms* is a tribute to the amazing electro and break-dance music that actually saved me, growing up in a shitty town called Hastings in England. Things like Cybotron’s ‘Clear’ or Man Parrish, JVC Force’s ‘Strong Island.’ My relationship to that sound is so deep. It’s music that keeps me pushing for something further off, pushing me through drum and bass, and making my own persona.

“It’s working my way toward that thing just over the horizon that keeps me going.” **SFBG**

AMON TOBIN
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BY ERICK LYLE

arts@sfbg.com

LIT/VISUAL ARTS The term “Mission School” was coined in these pages by Glen Helfand in 2002 to describe a group of artists who were just beginning to break through into international art world success. These artists — including Barry McGee, Margaret Kilgallen, Chris Johanson, and others — made use of found materials and shared an informal aesthetic that was influenced as much by the low rent streets of the city around them as a relaxed, collective Bay Area vibe.

A decade later, it seems safe to say that the Mission School was probably the last major art movement of its kind in this country, and itself the end of an era. For over three decades, significant art and music breakthroughs were linked to specific urban neighborhoods (hip-hop to the South Bronx; grunge to Seattle, etc.) Today, with the rise of the importance of MFA programs as a means to enter the art world, and the lack of locality fostered by the Internet, the era of geographic specificity as arts incubator has perhaps passed us for good.

Two new books take us back to those freer, more experimental days at the inception of the SoHo and East Village arts scenes of New York in the 1970s and 80s. *112 Greene Street: The Early Years (1970-1974)* (Radius Books, 192 pp., \$50), a brief but invigorating oral history, brings to life the sense of discovery and improvisation of a nascent neighborhood scene that centered around the legendary, pioneering alternative arts space and its north star, the late Gordon Matta-Clark.

In October 1970, Jeffrey Lew and Matta-Clark opened 112 Greene Street in an area south of Houston Street that was a wasteland of abandoned factories. Far from the uptown galleries where Manhattan art world power then was consolidated, 112 Greene's isolation and state of decay fostered an “anything goes” artistic freedom and collaborative spirit. For its first opening, Matta-Clark jackhammered a hole in the basement and planted a cherry tree that he kept alive all winter with grow lamps. When George Trakas wanted to do a two-story sculpture, he simply cut a hole in the floor. The only rule seemed to be that work had to be created on site and could not be made for sale.

With this last rule, the space could barely keep its doors open — though ironically, the downfall of 112 Greene came after it achieved financial stability. When Lew landed a big NEA grant in 1973, pure art experimentation and spontaneity gradually faded. “The excitement that anything could happen waned as paperwork and schedules were enforced,” remembers Lew. The core group of artists drifted away, and SoHo began to change into the high-end shopping district it is today.

The SoHo model has become a cynical gentrification strategy, as developers create prefab neighborhoods in empty warehouse districts across the country. But *112 Greene Street* reminds us that the first art ‘hoods were formed organically around genuine community. In 1971, Matta-Clark and artist Carol



DOWNTOWN DEVELOPMENT

New books look back at NYC's neighborhood art movements

Goodden started a collectively-run restaurant in SoHo called Food. By all accounts, Food was not some relational aesthetic stunt; it was a well loved and sincere attempt to provide cheap meals, a gathering place, and jobs to artists in the scene.

112 Greene Street ends before Matta-Clark's untimely death from pancreatic cancer at age 35 in 1978, and before the artist would famously take the work he developed at 112 Greene out into the city with a practice he dubbed “Anarchitecture.” He took the city as his canvas, transforming raw space by sawing dramatic cuts in the floors and facades of abandoned buildings. But the charm and dreamy freedom of the era *112 Greene Street* depicts is best embodied by Matta-Clark's film, *Day's End*. In it, Matta-Clark works calmly with a blowtorch, cutting holes in the steel ceiling of an abandoned city pier (with no apparent fear of getting caught) as the space slowly fills with radiant light.

A decade later, artist David Wojnarowicz would also find a wide-open playground in the rotting piers along the Hudson River. He spent hours there, writing, having sex with strangers, and drawing murals or writing poetry on the crumbling walls. Wojnarowicz saw the piers as a sign that America's empire was fading away before his eyes. That today we know it was actually only Wojnarowicz's world that was about to disappear is just one of the many poignant aspects of Cynthia Carr's beautiful *Fire in the Belly: The Life and Times of David Wojnarowicz* (Bloomsbury USA, 624 pp., \$35), the first comprehensive biography to date of the artist, writer, and activist who died of AIDS at the age of 39 in 1992.

On the run from an abusive father,

Wojnarowicz started sleeping with older men for money while living on the streets in his teens. His first published writings were based on interviews he did with street hustlers, travelers, and homeless people he met in skid row waterfront diners and on hitchhiking trips. In the works of Jean Genet, he found a literary moral universe that helped him make sense of his own worldview. One of his earliest surviving works, a collage entitled *St. Genet*, depicts the French writer wearing a halo in the foreground while in the background, Jesus is tying off to shoot up.

Wojnarowicz would continue to use blunt religious imagery in his work, but the collage also resonates in other ways. Carr reports that it was Kathy Acker who first called Wojnarowicz “a saint” when she appeared with him at his final public reading in 1991. Today, the identification of Wojnarowicz's near-mythical life and work with the tragic loss of artists to AIDS is so complete that he has become a patron saint to young queer and activist artists.

Carr, a former arts reporter for the Village Voice, carefully picks apart myth from fact: Wojnarowicz didn't actually start selling his body for money at age nine as he often claimed, and he wasn't a founding member of ACT UP (though he did participate in protests). Yet, the complex and more human Wojnarowicz that Carr leaves us with is no less inspiring a figure — a self-taught artist whose lifelong struggle to make meaningful art placed him at the forefront of the AIDS crisis and the great culture wars of the late 1980s and early '90s.

Longtime East Village resident Carr became friends with Wojnarowicz late in his

life, and she refreshingly breaks journalistic “objectivity” to insert her own eyewitness perspective into the narrative. One senses *Fire in the Belly* is so good precisely because it is a story only Carr could personally tell. Built on years of observation, the book has the ambitious scope and rich detail of a novel, and, more than a biography, is the story of a fabled East Village now irrevocably lost.

The nihilistic neighborhood arts scene embraced the decay of the streets as an aesthetic, and galleries like Civilian Warfare Studios presented a giddy cocktail of downtown punk and queer culture mixed with graffiti and hip-hop culture. But the artists' isolation would not protect them from the art world for long; soon, limos were disgorging passengers at openings on the rat-filled terra incognita east of First Avenue, and East Village stalwarts like Jean-Michel Basquiat and Keith Haring became rich and internationally famous. This rags-to-riches story might be the same kind of innocent tale of lost Bohemia as that of 112 Greene were it not for the AIDS crisis shadowing it the whole time, and Carr skillfully juxtaposes the narrative of openings and parties with chronological news reports of the then-unknown disease.

The tale picks up suspense after Wojnarowicz himself is diagnosed. Over a breathtaking two-year period, Wojnarowicz embarks on an urgent mission to complete every single art project he'd ever hoped to accomplish. In the process he almost reluctantly becomes the fiery AIDS activist we remember today. He also battles a landlord who is determined to evict Wojnarowicz and convert his loft into a cinema multiplex, and struggles to complete his memoir, even as his work becomes the focus of battles over government funding of art. Wojnarowicz absorbed attacks by Republicans and conservative religious leaders — and the era's stunning homophobia — and turned them into what became the most powerful work of his career, the myth of his own life.

Carr's book stands along with recent work like Sarah Schulman's *Gentrification of The Mind* as a corrective to the uncritical nostalgia for the lost New York City of the 1970s and 80s that seems to have flowed like a river from Patti Smith's 2009 memoir, *Just Kids*. These works unromantically detail what has been lost and then lovingly describe exactly how painfully it was all lost.

Yet, perhaps all is not lost. While arts neighborhoods like the ones described in *112 Greene Street* and *Fire in the Belly* seem like a thing of the past, the towering myths left behind by figures like Matta-Clark and Wojnarowicz still bring young artists against all odds to the rehabbed neighborhoods of San Francisco and New York today. Every time Sara Thustra serves a meal at an opening at Adobe Books on 16th Street or Homonomixxx shuts down a Wells Fargo bank, we walk, if just for a short time, the streets of our old familiar city. **SFBG**

For a longer version of this story, and an interview with Cynthia Carr, visit www.sfbg.com.

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ARTS + CULTURE: LIT

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MCDERMOTT
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LIT What do you get when you bring together a horde of ravenous bibliophiles in a city that's known for the possibility of a future catastrophic event? No, not the zombie-nerd apocalypse: Litquake, the largest annual independent literary festival on the West Coast. This year's nine-day festival runs from Fri/5 through Sat/13, ending with Lit Crawl, the infamous booklovers pub-crawl that words up the Mission. The festival's venues are as diverse as its writers, ranging from theaters, coffee houses, bars to a barbershop, a bee-keeping supply store, even a parklet. The jam-packed program is expected to bring even more attendees than last year (a whopping 16,581), and features 850 authors in 163 events including hundreds of readings and a multitudinous array of panels and cross-media events.

Originally dubbed Litstock, the festival was conjured up by Jane Ganahl and Jack Boulware at the Edinburgh Castle pub in San Francisco, a watering hole where local authors had been doing readings of their work. Ganahl and Boulware's idea was simple: get a bunch of writers together to read their work in Golden Gate Park, and see what happens. With the help of Phil Bronstein, then editor of the San Francisco Examiner, they got \$300 for a sound system, and on July 16, 1999, Litstock was born. Twenty-five writers read from their work, and to the surprise of Ganahl and Boulware, 300 people came to hear them. In 2002, the festival acquired its new, quintessentially San Francisco moniker, Litquake, and has been growing exponentially — more than 3,650 authors have presented to more than 83,500 people.

(About this year's installment, Boulware tells the Guardian, "This year, the festival



SHAKE, RATTLE, & READ

Litquake's
biblio-pocalypse
approacheth

feels like the programming has more depth than in previous years. We're including more events at museums, more events outside the city, in particular the Berkeley Ramble, more tributes to noteworthy authors — Lenore Kandel, Woody Guthrie, and Juan Rulfo — and much more diversity in our expanded Lit Crawl schedule. We're overjoyed to help cement the Bay Area's rightful place on the national and international literary map.")

As the story goes, the renaming of the festival in 2002 was partly inspired by an article in USA Today reporting that San Franciscans spend more money on books and alcohol than the residents of any other major city in the nation, according to the Bureau of Labor Statistics. Added to the festival in 2004, Lit Crawl has becoming the living, breathing embodiment of

BOOKS AND BOOZE, BABY: LITQUAKE'S GAGA LIT CRAWL WILL OVERFLOW WITH BOTH.

San Francisco's happy marriage of books and booze — more than 6000 scribes and fans take part in venues in the Mission. San Francisco's Lit Crawl (this year on Sat/13) has been so successful that there are now Lit Crawls in New York, Austin, Brooklyn, and soon, Seattle.

As neighborhoods go, the Mission is the perfect setting for the event, given its noteworthy independent bookstores and Dave Eggers's brainchild, 826

Valencia. Like North

Beach and the Haight, the city's former literary hotspots, the Mission has an inherited bohemian spirit (some would call it Beat) that gives life to the idea of literary community.

This year's Liqueur roster of readers is a hefty one, spanning various genres and including such notable participants as Christopher Coake and Daniel Alarcón, both among Granta's Best of Young American Novelists, along with local legends like US Poet Laureate Robert Hass and poet D.A. Powell. A bound-to-be-popular panel featuring cartoonist Daniel Clowes and Eggers himself will surely to draw a crowd, as the two discuss everything from the creative process to their favorite comics, books, and movies.

And for history buffs, there will be panels on little-known and formerly censored poetry of Beat poet Kandel and a tribute to Jane Austen featuring Karen Joy Fowler, author of bestseller book *The Jane Austen Book Club*.

It's a fitting testament to San Francisco's rich intellectual heritage that, in a city known for its ballooning tech industry (the oft-feared culprit behind literature's "imminent demise"), San Franciscans' literary love affair shows no signs of waning. Our lust for books still causes the city to tremble. **SFBG**

LITQUAKE

Fri/5-Sat/13

Various times, venues, and prices, SF.

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FLOW MOTION

BY RITA FELCIANO
arts@sfbg.com

DANCE Speaking from a practical perspective, Zhukov Dance Theatre is more of a pick-up company than what is commonly understood as an existing ensemble. Of the seven dancers currently performing, only Martyn Garside and Doug Baum have danced with Zhukov before. Two of them, Madison Hoke and Andrea Thomson, are still students at the San Francisco Conservatory of Dance. Yet the most remarkable aspect of the loosely woven, 65-minute *Coin/c/dance* (Sept. 27-29 at Z Space) was its sense of coming out of one mold.

These dancers looked like a company that has been working together longer than the approximately two months it took to create a piece that grew some wings as the evening went on. Their ballet training shone through every moment, but the way it was integrated into liquid torsos and abundant floor work imbued

the performers with a sense of ease and airiness about themselves.

Yet Yuri Zhukov is not a casual choreographer; he thrives on concept-driven dance. This year it had something to do with coincidence's role in our lives. That's about as common and yet cumbersome an idea as trying to mine cloud formations or traffic patterns. Dancer bios on the company's Facebook page were supposed to provide an inkling to the work's impetus, but if it was there, I didn't see it.

But, of course, it's not the material but artists' handling of it that determines a work's quality. And here, the dancers stepped up to the challenge. Their formation didn't restrict but rather expanded their expressive potential. They were flexible, open, and sensitive participants in a process that depended on improvisation — not onstage but in rehearsal. The sections existed side-by-side on an equal level, streaming into each other, not coincidentally but through what looked like carefully made choices, probably Zhukov's. The choreographer also signed on for the eclectic musical choices.

Rather conventionally *Coin/c/dance* contrasted group with duet work. That should have suggested a trajectory — and dance is a time-based art — but again, I didn't see it. Despite much freshness, some mystery, and some humor, the work made me want more emotional coherence. If there was logic to *Coin/c/dance's* structure, it was very diffuse. The piece opened in silence with the petite Hoke in a shiny gray dress (costumes were by Zhukov and Jarred Garza) stepping down stage.

Expressive dancing and high-concept themes at Zhukov Dance Theatre

Other dancers lined up behind her, suggesting a sense of quasi-static order, but then, when Garside's flipped his arm, they bunched up into a tight group. They churned across the stage in serpentine, held together by some centrifugal force. As it loosened they fell by the wayside, ignored or helped up. It's a motive that would reoccur.

In another section the dancers piled helter-skelter on the floor. Hoke burrowed her way in. Not exactly a surprise, she was pushed up from the center. More surprising was the section's dissolution into a daisy chain of hand holding.

The work's funniest moment came courtesy of a Hong Kong document, read aloud on film, that spelled out rules for dog owners. Straight-faced and in regulation black, the dancers subdivided into two or three groups, putting themselves through perfectly synchronized unison patterns — all to the rhythm of the announcer's speech.

The duos set in relief allowed the dancers' lovely training and ability to go beyond what they already knew. One of them paired Doug Baum and Garside, both liquid performers of a similar build, a soft athleticism, and beautiful articulation. As Baum rolled a huge spotlight along the floor, Garside reached, recoiled, and folded himself — maybe narcissistically, maybe in defense. Then he grabbed the light for a role reversal.

Nick Korkos, a dancer with extraordinarily long legs that he can stretch along the floor like some elegant train or fold into whipping pirouettes, paired a volatile, quicksilver-but-powerhouse Annick Schadeck. They wearily twisted and twirled around each other; when she crawled up his back it looked like an invasion.

The most prominent, spacious duet belonged to Thomson and Jeremy Bannon-Neches. A very young dancer, resplendent in the evening's one spot of color — a bright red dress — Thomson held her own admirably against a smoldering Jeremy Bannon-Neches. No wonder their most prominent gesture involved arms stretched straight ahead. They allowed for connecting, but also keeping apart. **SFBG**



**NICK KORKOS IN
ZHUKOV DANCE THEATRE'S
COIN/C/DANCE. PHOTO BY SANDY LEE**



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ARTS + CULTURE: FILM

MILL VALLEY FILM FESTIVAL PICKS, FROM LEFT: *FLICKER*, *HOLY MOTORS*, AND *FAT KID RULES THE WORLD*.



NORTHERN PROMISES: MORE MVFF PICKS

Road North (Mika Kaurismäki, Finland) Mika Kaurismäki's films are generally much more broadly accessible than the dryly minimalist ones of his brother Aki, yet the latter has by far the larger international audience. That might change a bit with this likable seriocomic road trip. Emotionally recessive concert pianist Timo (Samuli Edelmann) is less than delighted one day to find an uninvited guest slumped outside his apartment: the father who abandoned him 30-odd years earlier. Far from having improved himself in the interim, Leo (Vesa-Matti Loiri) is a corpulent slob, convenience store robber, and car thief. But he is insistent in dragging his son on a journey whose full purpose he won't reveal until its end. Actually, you can guess where it's headed — but getting there is full of surprises, some touching and some very funny. *Fri/5, 9pm, Smith Rafael; Sun/7, 6pm, Sequoia.* (Dennis Harvey)

Fat Kid Rules the World (Matthew Lillard, US) It really does suck to be Troy (Jacob Wysocki from 2011's *Terri*). An XXL-sized high schooler, he's invisible to his peers, derided by his little brother (Dylan Arnold), and has lived in general domestic misery since the death of his beloved mother under the heavy-handed rule of his well-meaning but humorless ex-military dad (Billy Campbell). His only friends are online gamers, his only girlfriends the imaginary kind. But all that begins to change when chance throws him across the path of notorious local hell raiser Marcus (Matt O'Leary), who's been expelled from school, has left the band he fronts, and is equal parts rebel hero to druggy, lyin' mess. But he randomly decrees Troy is cool, and his new drummer. Even if he's just being used, Troy's world is headed for some big changes. Actor Matthew Lillard's feature directorial debut, based on K.L. Going's graphic novel, is familiar stuff in outline but a delight in execution, as it trades the usual teen-comedy crudities (a few gratuitous joke fantasy sequences aside) for something more heart-felt and restrained, while still funny. O'Leary from last year's overlooked *Natural Selection* is flamboyantly terrific, while on the opposite end of the acting scale Campbell makes repressed emotion count for a lot — he has one wordless moment at a hospital that just

might bring you to the tears his character refuses to spill. *Sat/6, 3pm, Sequoia; Oct. 11, 7pm, Smith Rafael.* (Harvey)

Rebels with a Cause (Nancy Kelly, US) The huge string of parklands that have made Marin County a jewel of preserved California coastline might easily have become wall-to-wall development — just like the Peninsula — if not for the stubborn conservationists whose efforts are profiled in Nancy Kelly's documentary. From Congressman Clem Miller — who died in a plane crash just after his Point Reyes National Seashore bill became a reality — to housewife Amy Meyer, who began championing the Golden Gate National Recreation Area because she “needed a project” to keep busy once her kids entered school, they're testaments to the ability of citizen activism to arrest the seemingly unstoppable forces of money, power and political influence. Theirs is a hidden history of the Bay Area, and of what didn't come to pass — numerous marinas, subdivisions, and other developments that would have made San Francisco and its surrounds into another Los Angeles. *Sat/6, 6:15pm, Sequoia; Tue/9, 4pm, Smith Rafael.* (Harvey)

The Sessions (Ben Lewin, US) Polio has long since paralyzed the body of Berkeley poet Mark O'Brien (John Hawkes) from the neck down. Of course his mind is free to roam — but it often roams south of the personal equator, where he hasn't had the same opportunities as able-bodied people. Thus he enlists the services of Cheryl (Helen Hunt), a professional sex surrogate, to lose his virginity at last. Based on the real-life figures' experiences, this drama by Australian polio survivor Ben Lewin was a big hit at Sundance this year (then titled *The Surrogate*), and it's not hard to see why: this is one of those rare inspirational feel-good stories that doesn't pander and earns its tears with honest emotional toil. Hawkes is always arresting, but Hunt hasn't been this good in a long time, and William H. Macy is pure pleasure as a sympathetic priest put in numerous awkward positions with the Lord by Mark's very down-to-Earth questions and confessions. *Sat/6, 7pm, Smith Rafael; Sun/7, noon, Sequoia.* (Harvey)

Flicker (Patrik Eklund, Sweden) The provincial HQ

of behind-the-times, inept telecommunications company Unicom is locus to a whole bunch of weirdness during the eventful work week chronicled by Swedish writer-director Patrik Eklund's first feature. To wit: sterility by electrocution, tarantula therapy, grade-school performances of *Frankenstein*, Ted Danson fixations, workplace application of dunce caps, blind dates, domestic terrorism cults, and scented candle making. If you only see one Scandinavian comedy this year, make it *Klown*. If you only see two, however, this is definitely the other one. It's a goofy, lightly surreal delight. *Sat/6, 9pm, Smith Rafael; Mon/8, 3:15pm, Smith Rafael.* (Harvey)

Holy Motors (Leos Carax, France) Holy *moly*. Offbeat auteur Leos Carax (1999's *Pola X*) and frequent star Denis Lavant (1991's *Lovers on the Bridge*) collaborate on one of the most bizarrely wonderful films of the year, or any year. Oscar (Lavant) spends every day riding around Paris in a white limo driven by Céline (Edith Scob, whose eerie role in 1960's *Eyes Without a Face* is freely referenced here). After making use of the car's full complement of wigs, theatrical make-up, and costumes, he emerges for “appointments” with unseen “clients,” who apparently observe each vignette as it happens. And don't even try to predict what's coming next, or decipher what it all means: this wickedly humorous trip through motion-capture suits, graveyard photo shoots, teen angst, back-alley gangsters, old age, and more (yep, that's the theme from 1954's *Godzilla* you hear; oh, and yep, that's pop star Kylie Minogue) is equal parts disturbing and delightful. Movies don't get more original or memorable than this. *Oct. 11, 6pm, Sequoia; Oct. 12, 3:15pm, Smith Rafael.* (Cheryl Eddy) **SFBG**

The 35th Mill Valley Film Festival runs Oct. 4-14 at the Christopher B. Smith Rafael Film Center, 1118 Fourth St, San Rafael; Cinéarts@Sequoia, 25 Throckmorton, Mill Valley; and 142 Throckmorton Theatre, Mill Valley. For additional venues, full schedule, and tickets (most shows \$13.50), visit www.mvff.com. Additional short reviews at www.sfbg.com.

INDIE INDEED

Allison Anders stays true to her roots with lo-fi 'Strutter'

BY CHERYL EDDY
cheryl@sfbg.com

FILM The 35th Mill Valley Film Festival is a star-studded affair, with tributes to Dustin Hoffman and 1977's *Star Wars* and celebrity guests (Ben Affleck! Ang Lee! Stevie Nicks!), but indie cinema fans won't want to miss *Strutter*. It doesn't have any movie stars, but it comes courtesy of indie heroes Allison Anders (1992's *Gas Food Lodging*, 1993's *Mi vida loca*) and Kurt Voss, Anders' co-director and co-writer on 1987's *Border Radio* and 1999's *Sugar Town*.

Anders says she views *Strutter* — the tale of Brett,

a rock'n'roller working through heartbreak and post-college angst — as a continuation of her other films with Voss, all of which are music-themed and set in Los Angeles.

"When Kurt and I did *Sugar Town*, we kind of realized it was a companion piece to *Border Radio*. I think it was Michael Des Barres who said *Border Radio*'s musicians were trying to pay their rent, and *Sugar Town*'s musicians were trying to meet their mortgage. They were on a different level, but their desperation was the same," she says. "In *Strutter*, the characters are even more desperate; nobody has any real roots except the streets of Los Angeles and the desert. In all three, there's the music angle — but it's also the desperation of trying to keep a band going, and what that means to people, particularly in LA."

Though they tell separate stories, the three films share certain actors — but most of *Strutter*'s leads are making their feature debuts. "I teach one quarter a year at UC Santa Barbara, which is where I met Flannery Lunsford, [who plays

Brett]," she says. "I introduced Flannery to Kurt and they started doing some projects together. Then, Kurt and I started talking to Flannery about doing that last piece of the *Border Radio* trilogy, because Flannery also had a band."

The love triangle between Brett, fellow musician Damon (Dante Ailano White), and femme fatale Justine (much-discussed, but never seen onscreen), was inspired by a famous rock'n'roll rivalry.

"Both Kurt and I were very enamored with the Britpop triangle of Brett [Anderson] from Suede, Damon [Albarn] from Blur, and Justine [Frischmann] from

Elastica," she says. "While we didn't want to do that story, it was a kind of muse for the film, and we named all the characters after them."

Anders may be a film-biz veteran, but she's embraced the 21st century idea of online fundraising: both *Strutter* and its score (by Dinosaur Jr.'s J Mascis) were funded via Kickstarter.

"Kurt still has a sheet of paper where I wrote down names of people who, if each of them just gave us a little bit of money, we could finish making *Border Radio*. Back then you didn't have any kind of mechanism for making that happen, but that's essentially what crowdfunding is," she says. "The great thing is, now you get your friends and people you don't know to contribute to your project. Then, nobody [else] owns your movie, or record, or whatever it is. You're doing your work on your own terms. If you've got a movie like *Strutter*, and you don't have stars, and you're shooting in black and white — we were doing everything the way we wanted to do it. For me, it was the better way to do things." **SFBG**

www.mvff.com



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ARTS + CULTURE: FILM

BY CHERYL EDDY

cheryl@sfbg.com

FILM In the summer of 1999, horror fans hungered for something, *anything*, that wasn't a *Scream*-inspired self-aware slasher.

Though it had no stars, a microscopic budget, and was filmed in nausea-inducing shaky-cam, *The Blair Witch Project* burst into cinemas with a novel set-up — filmmakers lost in the woods record supernatural goings-on before falling victim to evil themselves — and scares galore. Towering box-office receipts, a Time magazine cover, and legions of rip-offs ensued.

"We just wanted to scare people," *Blair Witch* co-director Daniel Myrick told me when I interviewed him for the Guardian back in 1999. He couldn't have known that *Blair Witch*'s influence would still be felt over a decade later, in movies like the blockbuster *Paranormal Activity* series — and even outside the horror genre, where stories constructed from characters filming themselves have become commonplace.

Now there's *V/H/S*, an energetically exploitative take on the trend that reaches past *Blair Witch* to high-five the granddaddy of them all, 1980's legendarily nasty *Cannibal Holocaust*. *V/H/S* also nods to vintage horror's fondness for the anthology format, setting up the action with a frame story, *Tape 56*: hooligans film themselves behaving badly, then prowl a house in search of a mysterious VHS tape.

The apparently abandoned dwelling is creepy enough, with a dead body just hangin' out in the TV room. But each tape they watch contains material so shocking (a woman turns flesh-tearingly monstrous after a drunken hookup; a student Skyping with her boyfriend suspects her apartment is haunted; and a road trip, a camping trip, and a Halloween party all go very, very wrong) it unsettles even tough guys who, earlier in the day, were grabbing women on the street in service of their budding "reality porn" business.

Each "tape" is directed by a different filmmaker or filmmaking team, all of whom were directed to use the found-footage format. So yes, *V/H/S* is a movie about people filming themselves watching other people who are also filming themselves.

"With a found-footage anthology, you could make a found-footage movie about people finding footage, and that seemed like such an obvious idea," explains Simon Barrett, who worked on both the wraparound and haunted-apartment

FREEZE FRAME: *V/H/S* SEGMENTS, CLOCKWISE FROM TOP: "AMATEUR NIGHT," "SECOND HONEYMOON," AND "TAPE 56" PHOTOS COURTESY MAGNET RELEASING



GRUESOME DISCOVERY

'V/H/S' filmmakers discuss the pros and cons of found-footage horror

tale *The Sick Thing That Happened to Emily When She Was Younger*. "A lot of found-footage [features] become ludicrous; after two hours, you run into all the clichés of characters screaming at each other to turn the camera off. But you can believe that someone would leave the camera on for, say, 14 minutes of something scary happening to them."

Adds Adam Wingard, whose multiple *V/H/S* credits include directing *Tape 56*, "Found footage is the most modern, new way to tell stories that we've seen before. We've seen vampires and ghosts. It puts it in a whole new context and framework for modern audiences — it basically spices up the genre."

The biggest name on *V/H/S*'s roster is probably Ti West, who made cult hit *The House of the Devil* (2009) and last year's *The Innkeepers*.

"Some of my favorite movies are documentaries, so documentary-style filmmaking isn't something that I have a problem with," West says. "It's that mostly [these kinds of films are] really derivative of the ones that came before them, which is frustrating."

West, whose *V/H/S* segment is styled like a vacation video, prefers to shoot his films traditionally, though "I don't think found footage

is going to go away," he says. "All of us in our daily lives [consume] found footage. We're so accustomed to recording videos like it's no big deal, and seeing videos recorded by amateurs. We're so conditioned by the news and reality TV. It's now just part of us, and part of our media."

He's right, of course. And when the found-footage aspect is no longer the film's biggest novelty, like it was in the *Blair Witch* era, there's room for other themes to emerge. *V/H/S* is — to use a word that doesn't exist — "bro-y." There are multiple scenes of male characters pointing the camera at clothed women, naked women, naked women who don't know they're being filmed, women the men are trying to have sex with, etc. (All of the filmmakers were male, though some female producers did work behind the scenes.)

V/H/S played multiple festivals, including Sundance, ahead of its theatrical debut this week. "I'm very curious about how mainstream audiences are going to respond," Barrett says. "I feel like in the festival world, audiences come at these films ready to find some kind of political subtext to them, which I think our film overall kind of lacks at times. And when they're trying

to find out what it might be, that's when segments get accused of being misogynistic.

He adds, "I think it's an instinctive reaction to a horror film that touches on these subjects but doesn't stop to tell the audience that these things are wrong, which — by the way, I think that actually is sexist, feeling you have to stop and tell the audience that women are empowered. That's actually pretty condescending. I would rather just make a movie that does those things and hope that people get it. Which, you know, happens about half the time."

The theme of voyeurism that runs through the film was a coincidence, though Barrett thinks that once the other filmmakers saw the frame story — inspired, he says, by Romain-Gavra's "Stress" video for the band Justice, Harmony Korine's 2009 *Trash Humpers*, and "sharking" videos — they might have been inspired in that direction.

"It is interesting that four of the six shorts could be interpreted as having some kind of failed sex tape element to them," he says. "But I think that also just kind of organically came up, because we realized that we had total creative freedom to address the things that most found footage movies normally have to avoid. I think this was an opportunity for us to touch on these serious subjects in a goofy way. Ultimately, we just wanted to make a fun horror movie."

West, who had a tight window to make *Second Honeymoon*, was the first to finish his short, turning it in before *Tape 56* was completed.

"[*V/H/S*] turned out to have this really intense, misogynistic theme that kind of just came out of nowhere. It wasn't planned," he says. "Since I was first, I wonder: if I had gone last, would I have made something different? It sounds really stupid to say we didn't know [the theme] was going on, but really everyone was very removed from each other."

Also, West points out, "The filmmakers are *not* like the people they depict. In a way, the movie is presenting these awful dudes and they're getting their comeuppance. So it may seem misogynistic, but actually it's kind of this feminist revenge thing. I don't know why it happened. I didn't realize it until Sundance, when I was watching it and going, 'There are some weird threads going on in this movie.'" **SFBG**

V/H/S opens Fri/5 in Bay Area theaters.



WRECKLESS ERIC AND AMY RIGBY PLAY HEMLOCK TAVERN TUE/9.

PHOTO BY FIONN REILLY

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 3

ROCK/BLUES/HIP-HOP

Assemblage 23, Espermachine, Demodulate DNA Lounge. 9pm, \$18.
Battlehooch, Paranoids, Chaka Knockout. 9pm, \$5.
"Communion in San Francisco" Brick and Mortar Music Hall. 8pm, \$8-\$10. With Tarnation, Prairiedog, Quinn DeVeaux.
Guido vs Jason Marion Johnny Foley's Dueling Pianos. 9:30pm, free.
Jezabels, Yukon Blinde Independent. 8pm, \$16.
Keith Crossan Blues Showcase: Big Jo Manfra Biscuits and Blues. 8 and 10pm, \$15.
Laura Marling Swedish American Hall. 8pm, \$25.
Nightwish, Kamelot Warfield. 8pm, \$40-\$65.
Helen Reddy Yoshi's SF. 8pm, \$45.
Terry Savastano Johnny Foley's. 9pm, free.
"SF Acoustic Collective" Bottom of the Hill. 9pm, \$7. With Laura Weinbach, Ben Flanagan, Adam Dishart, and more.
Spring Standards Hotel Utah. 8pm, \$8.
Strung Out, Swellers, Such Gold, Sheds Slim's. 7:30pm, \$18-\$20.
Tokyo Raid, Spiral Electric, Elektrik Sunset Hemlock Tavern. 8:30pm, \$6.
Wax Tailor, Shana Halligan, DJ Tom Thump Rickshaw Stop. 8pm, \$15.
Z-Man, Dregs One, Toast, Rey Resurrection Elbo Room. 9pm, \$10.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Cha-Ching Boom Boom Room. 8pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall.
Obey the Kitty: Justin Milla Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$5.

THURSDAY 4

ROCK/BLUES/HIP-HOP.

Alma Desnuda, Achii Boom Boom Room. 8pm, \$15.
Big Tree, DRMS, Guy Fox Brick and Mortar Music Hall. 7:30pm, \$5-\$8.
Bisi and the Moonwalker, Black Dream, Greater Sirens 50 Mason Social House. 8pm, \$13.
Dead Western, Exquisite Corpse, Blue Oaks Hemlock Tavern. 8:30pm, \$6.
Helio Sequence, Slowdance Independent. 8pm, \$18.
John Lawton Trio Johnny Foley's. 9pm, free.
Stephen Marley Fillmore. 8pm, \$29.50.
Mount Eerie, Bouquet, Tortured Genius Bottom of the Hill. 9pm, \$12.
Niki and the Dove, Wolf Gang, popscene DJs Rickshaw Stop. 9:30pm, \$13-\$15.
Sheri Puerto Biscuits and Blues. 8 and 10pm, \$15.
Helen Reddy Yoshi's SF. 8pm, \$45.
Sleeping Giants Brick and Mortar Music Hall. 10pm, \$5-\$8.
Street Justice, Lord Nasty and the Seekers of Perversion, Fuck You Cop, You Fucking Cop Knockout. 10pm, \$7.
Rags Tuttle vs Guido Johnny Foley's Dueling Pianos. 9:30pm, free.

JAZZ/NEW MUSIC

Home of Easy Credit Luggage Store Gallery, 1007 Market, SF; www.luggagestoregallery.org. 8pm, \$5.
"Jazz Beyond Genre" Red Poppy Art House. 7pm, \$12-\$15. With Andrea Wolper, Hafez Modirzadeh, and more.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Ned Boyton Trio Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.

FOLK/WORLD/COUNTRY

Delhi 2 Dublin, Non Stop Bhangra Slim's. 9pm, \$17
Septeto Nacional JCCSF, 3200 California,

SF; www.jccsf.org. 7:30pm, \$27-\$45.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: Tim Green Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$5-\$10.
Supersonic Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Global beats paired with food from around the world.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more.

FRIDAY 5

ROCK/BLUES/HIP-HOP

Adios Amigo, Solwave, Dogcatcher Elbo Room. 9:30pm, \$8.
Adoration 50 Mason Social House. 8pm, \$5.
Bernadette, Shawn Virago, Castles in Spain, Lydia Popovich, DJ Salex Thee Parkside. 9pm, \$10.
Brother Tyrone Biscuits and Blues. 8 and 10pm, \$20.
ConFunkShun Yoshi's SF. 8 and 10pm, \$30.
Dead Kennedys, Fang, Guantanamo Dogpile, 13 Scars Regency Ballroom. 9pm, \$27.
Dead Winter Carpenters, Hackensaw Boys Brick and Mortar Music Hall. 9pm, \$15-\$20.
Dry the River, Ferocious Few, Houndmouth Independent. 9pm, \$15.
Roger Knox, Jon Langford and Sally Timms, Walter Salas-Humara Swedish American Hall. 7:30pm, \$16.
Nick Lowe, Jesse Winchester Great American Music Hall. 9pm, \$30.
Mono, Chris Brokaw, Jon Porras Rickshaw Stop. 9pm, \$12-14.
Reckless Kelly, Chuck Mead and His Grassy Knoll Boys, Trishas, Tiny Television Slim's. 9pm, \$17.
Rebel Ship Boom Boom Room. 8pm, \$15.
Laetitia Sadier, Orca Team, Pageants, DJ Dominique Leone Bottom of the Hill. 9:30pm, \$14.
Sadies, John Langford and His Sadies, Misipi Rider Cafe Du Nord. 7:30pm, \$16.
Shpongile, Phutureprimitive Warfield. 10pm, \$35-\$40.
Sole Johnny Foley's. 9pm, free.
Tell River, Gunsafe, Clay Hawkins Plough

and the Stars. 9pm, \$6.
Nathan Temby, Greg Zema, Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
Toys That Kill, Pins of Light, Elephant Rifle Hemlock Tavern. 9:30pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

FOLK/WORLD/COUNTRY

Janam, Lila Sklar Red Poppy Art House. 8pm, \$12-\$15.

DANCE CLUBS

Braza! Som., 2925 16th St, SF; (415) 558-

8521. 10pm, \$5-\$10. DJs Sabo, Kento, Elan spin Brazilian, and samba.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm.
Kenny Loi, Steele vs Whitlock Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Old School JAMZ El Rio. 9pm. Old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music.
Strangelove: Undead Wedding Cat Club. 9:30pm, \$3-\$10. With DJs Tomas Diablo, Joe Radio, Daniel Skellington, and Donimo.
Womp SF DNA Lounge. 9pm, \$10. With Dyloot, Liam Shy, and more.

CONTINUES ON PAGE 42 >>

MUSIC LISTINGS

CONT>>

SATURDAY 6

ROCK/BLUES/HIP-HOP

Apogee Sound Club, Generacion Suicida, Permanent Ruin, Die Time, Cold Circuits Knockout. 4pm, \$6.
Rome Balestrieri, Nathan Temby, Randy Johnny Foley's Dueling Pianos. 9pm, free.
Michael Beach, Native Cats, Buttons Hemlock Tavern. 9:30pm, \$7.
Big Gigantic, GriZ Regency Ballroom. 9pm, \$20.
Burning Monk, Die! Thee Parkside. 3pm, free.
ConFunkShun Yoshi's SF. 8 and 10pm, \$30.

Dead Winter Carpenters, Hackensaw Boys Brick and Mortar Music Hall. 9pm, \$12-\$15.
Glen Hansard Fillmore. 9pm, \$30.
Paula Harris and the Beasts of Blues, Big Ass Brass Biscuits and Blues. 8 and 10:30pm, \$20.
Inciters, Impalers, Wicked Mercies Cafe Du Nord. 9:30pm, \$10.
John Wayne Bro Band Riptide. 9:30pm, free.
Jenny Lewis Great American Music Hall. 9pm, \$21.
Maccabees, Mwahaha Independent. 9pm, \$20.
Mantles, Swiftumz, Cocktails El Rio. 10pm, \$8.
Soul Rebels, Rebel Ship Boom Boom Room. 8pm, \$20.
Tall Shadows Johnny Foley's. 9pm, free.
Wave Array, She Beards, Warbler Bottom

ADMIRAL FALLOW PLAYS CAFE DU NORD SUN/7.



of the Hill. 9:30pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

FOLK/WORLD/COUNTRY

BronwChicken BrownChicken, Renegade Stringband, Mountain Men, Dull Richards Plough and Stars. 9pm, \$10-\$15.
Kafana Balkan, Brass Menazeri, Jill Parker and Foglove Sweethearts, DJ Zeljko Rickshaw Stop. 9pm, \$13.

DANCE CLUBS

"Beats for Boobs" Mezzanine. 7pm, \$25-\$40. With shOOey, Carol C, Emily Fox, and more.

UTAH

WEDNESDAY 10/03
8PM • \$8 ADV & DOOR
• The Spring Standards
• Dylan Champagne
• Ed & The Red Reds

THURSDAY 10/04
8PM • \$8 ADV & DOOR
Songwriters in the Round:
• Heather Combs
• Jesse Brewster
• Walty
• Mama's Black Sheep

FRIDAY 10/05
9PM • \$25 ADV & DOOR
An Evening with:
• Roger Clyne Duo

SATURDAY 10/06
9PM • \$10 ADV & DOOR
• Six60
• Let's Get Lost
• We Will Be Lions

SUNDAY 10/07
2PM • \$FREE
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Surf Party with
• Slacktone
• Aqua Velvets
• Pollo Del Mar
• The TomorrowMen
• The Mach IV
• Frankie & The Pool Boys

later that evening...
8PM • \$10 ADV & DOOR
• Keren Bein
• Feather Bright
• Paige

MONDAY 10/08
8PM • \$FREE
Bay Guardian Readers
Poll Best Open Mic
• Open mic with
Brendan Getzell

TUESDAY 10/09
9PM • \$5 ADV & DOOR
• Denny Denny Breakfast
• Girls In Suede
• Buzzmutt
• Andrew Maurer

WEDNESDAY 10/10
8PM • \$8 ADV & DOOR
• Big Scary
• Sudden Weather Change
• The Oarsmen

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& SALLY TIMMS
WALTER SALAS-HUMARA • THE CREAK
FRIDAY OCTOBER 5TH 7:30PM \$16 (ROCK/AMERICANA)
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BLUEGRASS AFTER PARTY!"
THE ELECTRIC SHOW FEATURING:
THE SADIES / JON LANGFORD
AND HIS SADIES
MISISIPPI RIDER
SATURDAY OCTOBER 6TH 9:30PM \$10 (ROCK/SOUL/REGGAE)
SOUL AND REGGAE REVUE FEATURING:
THE INCITERS / THE IMPALERS
DJ DION
SUNDAY OCTOBER 7TH 8:30PM \$12/\$14 (ROCK/FOLK)
ADMIRAL FALLOW
YOUNG BUFFALO • MAX PORTER
MONDAY OCTOBER 8TH 8PM \$10 (INDIE)
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WEDNESDAY OCTOBER 10TH 9:30PM \$15 (ROCK/POP) 18+
THE CORIN TUCKER BAND
MECCA NORMAL
THURSDAY OCTOBER 11TH 9PM \$10 (INDIE)
HUNDRED WATERS
PENNY HEWSON
FRIDAY OCTOBER 12TH 9PM \$10/\$15 (ROCK/POP)
KC TURNER PRESENTS:
SENSATIONS
(FEAT.GREG LOIACONO OF THE MOTHER HIPPS, MARC
FRIEDMAN OF THE SLIP, DAVE BROGAN OF ALO)
JERRY HANNAN
MARIA QUILES AND RORY CLOUD
(CD RELEASE)
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DUKE SPECIAL
SUNDAY OCTOBER 14TH 7:30PM \$12 (ROCK/POP)
ELLIOT SCHNEIDER
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WEDNESDAY OCTOBER 17TH 8PM \$15 (COUNTRY)
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10/19 JASON LYTLE (OF GRANDADDY)
10/19 STEPHEN KELLOGG AND THE SIXERS
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10/21 TONY LUCCA
10/22 PHILIPPE PETIT
10/23 NEIL HALSTEAD
10/24 HUNTER VALENTINE

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10.26 80S HALLOWEEN
10.27 YACHT + MIDI MATILDA
10.31 ETIENNE DE CRECY
11.01 CASPA + MOCHIPET
11.03 FRED WESLEY
11.09 REBIRTH BRASS BAND
11.10 REBIRTH BRASS BAND
11.15 CLASSIXX + RAC
11.16 NO WAY BACK I MODEL 500
11.17 THE TWELVES (LIVE)
11.21 J BOOG
11.23 DJ QUIK (LIVE BAND)
12.01 SIMIAN MOBILE DISCO
12.02 SAM SPARRO
12.15 THE SOFT MOON

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DAVIS IL
FOXTAIL BRIGADE
THE TROPHY FIRE
HATE FACTORY
LEATHER LEATHER
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STOMACHER
RYKARDA PARASOL
ANDREW BLAIR
GROWLER

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~ THE MICROPHONES
BOUQUET
OF THE FINCHES, ASLEEP IN THE SEA, CRYPTACIZE
TORTURED GENIES
OF SONNY & THE SUNSETS

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OF STEREO LAB
ORCA TEAM
PAGEANTS
DJ DOMINIQUE LEONE

SATURDAY 6 8:30 DOORS • \$10 • 21+
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WARBLER

SUNDAY 7 7:30 DOORS • \$10 • AA
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THUR 10/4 9pm \$5 PIXEL MEMORY, HUSSY CLUB, KALLISTO D'AMORE

FRI 10/5 7:30pm \$8 HATCHET, BLESSED COURSE, DETHBLO, NECROSIN, HEMOTOXIN

SAT 10/6 9pm \$10 w/free drink BOLOCHOS SF PRESENTS: ROCK EN ESPANOL WITH MODULO X, MIDNIGHT RADIO, BLANK MANUSCRIPT

SUN 10/7 8pm THE GREGORS, PIRANHA PARTY, CRAZY EYES, GUITAR WIZARDS OF THE FUTURE

TUES 10/9 8pm FREE SYLVAN PRODUCTIONS PRESENTS: OPEN IMPROV

MUSIC LISTINGS

Bootie SF DNA Lounge. 9pm, \$10-\$15.
Martin Buttrich Public Works. 9:30pm, \$20.
Cockfight Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7. Dance night for gay boys.
Foundation Som., 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10. Hip-hop, dancehall, funk, and salsa.
Haceteria Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, free before 11pm, \$3 after.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music.
PhEEKO Dubfunk, Vahid, Frenchy Le Freak, & StavVessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. DJs Lucky, Paul Paul, and Phengren Oswald spinning 60s soul 45s.

SUNDAY 7

ROCK/BLUES/HIP-HOP

Admiral Fallow, Young Buffalo Cafe Du Nord. 8:30pm, \$12-\$14.
Gregors, Piranha Party, Crazy Eyes Sub-Mission. 8pm.
Ewert and the Two Dragons, Lighthouse and the Whaler, Family Crest Bottom of the Hill. 8pm, \$10.
Jason King Band Biscuits and Blues. 7 and 9pm, \$15.
Michael Kiwanaka, Nathaniel Rateliff, Foy Vance Independent. 8pm, \$20.
Wayne Krantz Yoshi's SF. 7pm, \$20.
Aaron Leese and the Panhandlers, Jenny and the Jerks Boom Boom Room. 8pm, \$5.
Li XI, Rubedo, Mosshead, Oiler Hemlock Tavern. 8:30pm, \$7.
Terry Savastano Johnny Foley's. 9pm, free.
She Wants Revenge, Pyramids Great American Music Hall. 8pm, \$25.
Soulti 50 Mason Social House. 8pm.
Stepdad, Rich Aucoin, Terror Pigeon
Dance Revolt Rickshaw Stop. 8pm, \$10.

JAZZ/NEW MUSIC

Jazzkwest Trio Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

Twang Sunday Thee Parkside. 4pm, free. With Jinx Jones and the King Tones.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$13. With Brother Culture, DJ Sep, and Dubsmashers.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.
Love and Light Public Works. 9pm, \$15.
Remember the Party: We Are Family City Nights, 715 Harrison, SF; www.remembertheparty.com. 6pm-3am, \$30. Disco with DJ Jerry Bonham.

MONDAY 8

ROCK/BLUES/HIP-HOP

Star Anna and Kasey Anderson Brick and Mortar Music Hall. 9pm, free.
Blank Tapes, Lawlands, Cafe Cabana Cafe Du Nord. 8pm, \$10.
Damir Johnny Foley's. 9pm, free.
Gangstagrass, BPos Elbo Room. 9pm, \$7.
Patti Smith Fillmore. 8pm, \$39.50.
Richie Spice Independent. 9pm, \$25.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-\$5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from the '60s-'90s.

TUESDAY 9

ROCK/BLUES/HIP-HOP


Bad Books, Drowning Men, Harrison Hudson Bottom of the Hill. 8pm, \$19.
"Benefit Show for Subversion Vol. 1" Knockout. 9:30pm, \$6. With Secret People, No Mistake, Stares, Total Fucker.
Ben Howard Fillmore. 8pm, \$25.

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SATURDAY 10/6 3PM FREE
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BURNING MONK
DIE!

WEDNESDAY 10/10 8PM \$12
 **TAV FALCO AND THE UNAPPROACHABLE PANTHER BURNS**
THE SWITCHBACKS
MUSK

UPCOMING SHOWS:
10/11 - **SPECTRE**, DRUNK DAD, BOGBODY, UNIFRIED
10/13 - (DAY) **SWEET CHARIOT**, PINS OF LIGHT, IRONWITCH (NIGHT) **KOFFIN KATS**, THE SILVER SHINE, ROCKETSHIP ROCKETSHIP
10/14 - **BIG KIDS**, HOP ALONG, WILD MOTH, YULIA
10/18 - **THE GENERATORS**, THE SORE THUMBS, THE SHELL CORPORATION, BASTARDS OF YOUNG
10/19 - **COO COO BIRDS**, ELECTRIC SHEPHERD, THE ELECTRIC MAGPIE
10/21 - **INDIE-MART!**
10/27 - **MISTER IVELESS**, TRANSFER, HUSTLE AND DRONE
10/28 - **CASY & BRIAN**, FUTURE TWIN, DEEP TEENS
11/2 - **HEARTSOUNDS**, ANCHORS, JASON CRUZ & HOWL, BACKMASKER
11/6 - **MR. GNOME**, EIGHTEEN INDIVIDUA EYES, THE BRUISES
11/8 - **SF LADIES ARM WRESTLING:** HEMLOCK/CASSANOVA VS. POPS/PARKSIDE
11/9 - **TWO COW GARAGE**, THE COPYRIGHTS, CIVIL WAR RUST, GREAT APES
11/16 - **WITCH MOUNTAIN**, CASTLE, SERPENT CROWN

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IO Echo, Gliss, Cruel Summer Rickshaw Stop. 8pm, \$10-\$12.
Saint Vitus, Weedeater, Sourvein Independent. 8pm, \$22.
Stan Erhart Band Johnny Foley's. 9pm, free.
Steve Vai, Beverly McClellan Regency Ballroom. 7:30pm, \$40-\$49.50.
Wreckless Eric and Amy Rigby, John Murry Hemlock Tavern. 8:30pm, \$10.

JAZZ/NEW MUSIC

Bombshell Betty and Her Burlesqueeters, Fromagique Elbo Room. 9pm, \$10.
SFBG

Elbo Room

WED 10/3 9PM \$10
CALIFORNIA BRAINWASHED SNEAK PEEK SHOW
Z-MAN DREGS ONE, TOAST, REY RESURRECTION, HOPIE SPITS HARD, C+ AND DJ TRUE JUSTICE

THU 10/4 9:30PM \$5 B4 11PM \$7 AFTER
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS: LOS CHICOS ALTOS (ALBUM RELEASE PARTY)
WITH DJ JEREMIAH (MAISHA PRODUCTIONS)
DJ PALNER (URBAN WORLD RECORDS)
IZZY*WISE (AFROLICIOUS)

FRI 10/5 9:30PM \$8
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ADIOS AMIGO & SOLWAVE (CO-HEADLINE)
PLUS DOGCATCHER

SAT 10/6 10PM \$10
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SATURDAY NIGHT SOUL PARTY
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SUN 10/7 9PM \$10 ADV \$13 DOOR
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MON 10/8 9PM \$7
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GANGSTAGRASS (NY)
PLUS BPOS

TUE 10/9 9PM \$10
LIVE MUSIC & TAWDRY BURLESQUE
BOMBSHELL BETTY AND HER BURLESQUEETERS
PLUS LIVE MUSIC FROM FROMAGIQUE

WED 10/10 9PM \$5
SOUL-FUNK-BOOGIE
AISLE 45
WITH DJS MAUBY, MO-LUXX, & REV. SHINES (QUANNUM)

UPCOMING
THU 10/11 AFROLICIOUS: FELABRATION
FRI 10/12 BRENDON WELSH
SAT 10/13 EARLY: LITQUAKE LITCRAWL LATE: TORMENTA TROPICAL
SUN 10/14 DUB MISSION: DJ SEP

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Geezer Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$30-100. Opens Sat/6, 8pm. Runs Sat, 8pm; Sun, 7pm. Through Nov 18. Geoff Hoyle's popular solo show about aging returns.

Of Thee I Sing Eureka Theatre, 215 Jackson, SF; www.42ndstmoon.org. \$25-75. Previews Wed/3, 7pm; Thu/4-Fri/5, 8pm. Opens Sat/6, 6pm. Runs Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm (also Oct 13, 1pm); Sun, 3pm. Through Oct 21. 42nd Street Moon performs George and Ira Gershwin's classic political satire.

BAY AREA

Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Opens Thu/4, 8pm. Runs Thu-Fri, 8pm; Sat, 5pm. Through Nov 24. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

Sex, Slugs and Accordion Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$10. Opens Wed/3, 8pm. Runs Wed, 8pm. Through Nov 14. Jetty Swart, a.k.a. Jet Black Pearl, stars in this "wild and exotic evening of song."

33 Variations TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$23-73. Previews Wed/3-Fri/5, 8pm. Opens Sat/6, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Oct 28. TheatreWorks performs Moisés Kaufman's drama about a contemporary musicologist struggling to solve one of Beethoven's greatest mysteries, and a connecting story about the composer himself.

The World's Funniest Bubble Show Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$8-50. Opens Sun/7, 11am. Runs Sun, 11am; Nov 23-25, 11am. Through Nov 25. Louis "The Amazing Bubble Man" Pearl brings his lighter-than-air show back to the Marsh.

ONGOING

Elect to Laugh Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. Tue, 8pm. Through Nov 6. \$15-50. Veteran political comedian Will Durst emphasizes he's watching the news and keeping track of the presidential race "so you don't have to." No kidding, it sounds like brutal work for anyone other than a professional comedian — for whom alone it must be Willy Wonka's edible Eden of delicious material. Durst knows his politics and comedy backwards and forwards, and the evolving show, which pops up at the Marsh every Tuesday in the run-up to election night, offers consistent laughs born on his breezy, infectious delivery. (Avila)

Family Programming: An Evening of Short Comedic Plays Shelton Theater, 533 Sutter, SF; www.brownpapertickets.com. \$20. Thu-Sat, 8pm. Through Oct 13. Left Coast Theatre Company performs short plays about gay and alternative families.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Previews Fri/5, 8pm. Opens Sat/6, 8pm. Runs Fri-Sat, 8pm (no show Nov 17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

The Normal Heart American Conservatory Theater, 415 Geary, SF; www.act-sf.org. \$25-95. Wed/3-Sat/6, 8pm (also Sat/6, 2pm); Sun/7, 2pm. Larry Kramer's groundbreaking 1985 drama about the AIDS epidemic — winner of a 2011 Tony for Best Revival of a Play — has a limited run at ACT.

The Other Place Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$22-62. Wed/3-Sat/6, 8pm (also Wed/3, 2:30pm); Sun/7, 7pm. Sharr White's plot-twisty thriller has its West Coast premiere at Magic Theatre.

The Real Americans Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 8:30pm. Extended through Oct 27. Dan Hoyle's hit show, inspired by the people and places he encountered during his 100-day road trip across America in 2009, continues.



OF THEE I SING OPENS AT 42ND STREET MOON. PHOTO BY DAVID ALLEN

Roseanne: Live! Rebel, 1760 Market, SF; www.brownpapertickets.com. \$25. Wed, 7 and 9pm (no shows Oct 31). Through Nov 14. Lady Bear, Heklina, D'Arcy Drollinger, and more star in this tribute to the long-running sitcom.

Shocktoberfest 13: The Bride of Death Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Thu-Sat, 8pm. Through Nov 17. Thrillpeddlers' annual Halloween horror extravaganza features a classic Grand Guignol one-act and two world premiere one-acts, plus a blackout spook show finale.

The Strange Case of Citizen de la Cruz Bindlestiff Studio, 185 Sixth St, SF; www.bindlestiffstudio.org. Thu-Sat, 8pm; Sun/7, 2pm. Through Oct 13. Bindlestiff Studio presents Luis Francia's political thriller.

Twelfth Night San Francisco Maritime National Historic Park, Hyde Street Pier, 2905 Hyde, SF; www.weplayers.org. \$30-80. Fri/5-Sun/7 and Oct 13, 5:30pm. After spending the summer on Angel Island with their epic-scale production of *The Odyssey*, the We Players have scaled back with a lo-key rendition of Shakespeare's *Twelfth Night* on Hyde Street Pier. Of course when it comes to the We Players, "scaled-back" still means a two-and-a-half hour long participatory jaunt taking place mainly along the length of the pier and aboard the historic ferryboat, the *Eureka*. As We Players productions go, this one feels less inspired in its staging, though visiting historic Hyde Street Pier is a highlight of the experience. (Gluckstern)

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Oct 27. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Assassins Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Previews Wed/3-Thu/4, 7pm. Opens Fri/5, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Nov 11. Shotgun Players performs the Sondheim musical about John Wilkes Booth, Lee Harvey Oswald, and other famous Presidential killers (and would-be killers).

Chinglish Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$14.50-99. Wed/3 and Sun/7, 7pm (also Sun/7, 2pm); Thu/4 and Sat/6, 2 and 8pm. Tony Award-winning playwright David Henry Hwang (*M. Butterfly*) delivers this inconsistent but generally lively and fascinatingly au courant comedy about a down-on-his-luck American businessman (Alex Moggridge) who visits China hoping to win a contract for English-language signage. Although things seem to be going well, he finds the deal running inexplicably aground, then finds unexpected help from a hard-nosed, initially hostile, and beautiful Party official (a standout Michelle Krusiec). What unfolds is a sometimes stretched but generally shrewd and laugh-out-loud funny assessment of has-been American delusions through the prism of rising Chinese ambitions and clout, cultural and otherwise. Leigh Silverman directs this super slick Berkeley Rep production. (Avila)

Hamlet Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda; www.calshakes.org. \$35-71. Tue-Thu, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Through Oct 14. California Shakespeare Theater performs a modernized version of the Bard's classic drama.

The Kipling Hotel: True Misadventures of the Electric Pink '80s Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Sat, 8:30pm; Sun, 7pm. Extended through Oct 14. This new autobiographical solo show by Don Reed, writer-performer of the fine and long-running *East 14th*, is another slice of the artist's journey from 1970s Oakland ghetto to comedy-circuit respectability.

Even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila)

Topdog/Underdog Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-57. Tue and Thu-Sat, 8pm (also Sat/6 and Oct 20, 2pm; Oct 11, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Oct 21. Marin Theatre Company performs Suzan-Lori Parks' Pulitzer Prize winner about a contentious pair of brothers. **SFBG**

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LEONARDO URENA OF NAPA WON LAST YEAR'S PUMPKIN WEIGH-OFF WITH THIS UNGODLY GOURD. THIS YEAR, A NEW CHAMP WILL BE CROWNED (MON/8). PHOTO BY MIRAMAR EVENTS

Listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 3

Humpday Happy Hour! Good Vibrations Lakeshore Store, 3219 Lakeshore, Oakl. (510) 788-2389, www.goodvibes.com. 6:30-7:30pm, free. We've all faced the post-work dilemma: gym or happy hour? Stress no more because the good folks at Good Vibrations would like to invite you to come and work out those PC muscles by doing Kegel exercises. Remember, strong PC muscles are very beneficial regardless of age, gender and, sexuality.

Venus and Mars reading J. Paul Leonard Library, Room 121, 1600 Holloway, SF. (415) 338-2408, www.library.sfsu.edu. 4pm, free. SFSU professor of cinema Jan Millsapps reads from her new novel *Venus and Mars*, a story about the discoveries of a 20th century astronomer.

THURSDAY 4

"The Art of Conservation" The Bone Room, 1573 Solano, Berk. (510) 526-5252, www.boneroom.com. 7-9pm, free. Artist Jane Kim's passion for the environment is her raison d'être. Her environmental consciousness will be on display at this upcoming event hosted by Berkeley's Bone Room. Featured will be life size murals of the endangered Sierra Nevada bighorn sheep, meant by Kim as a reminder of our own fragile ecosystem.

Hendrix on Hendrix Pegasus Books, 2349 Shattuck, Berk. (510) 649-1320, www.pegasusbookstore.com. 7:30pm, free. Jimi Hendrix historian and author Steven Roby will be a giving an audiovisual presentation on the storied and tragic career of one of rock's most talented guitarists. This unique presentation will feature interviews with reporters in which Hendrix discusses his fraught childhood and his legacy. A cannot-miss for Hendrix enthusiasts.

"Circular Motion: Subverting Circumscription" Meridian Gallery, 535 Powell, SF. (415) 398-7229, www.meridiangallery.org. Through Nov. 24. Opening reception: 5:30-8:30pm, free. Seven video installations from contemporary Cuban female artists will be display at the Meridian Gallery. The pieces of art each with its own distinct circular aspects form together to symbolize the much-troubled relationship between Cuba and United States.

FRIDAY 5

Pancakes and Booze Pop-Up Art Show Gallery 4n5, 863 Mission, SF. (415) 522-2440, www.galiara.com. Also Sat/6. 8pm-1am, free. If the name of this art show doesn't convince you to show up then nothing will. But then again, don't be that person and show up just for the food and beer — in addition to art from over 75 local and emerging artists, there will be a zombie fashion show, live music, and body painting.

SATURDAY 6

Frank Moore; Risk For Deep Love Temescal Art Center, 511 48th St., Oakl. (510) 526-7858, www.temescalarcenter.org. 8pm, free. Lauded and controversial shaman performance artist Frank Moore's event at the Temescal Art Center will be sure to baffle your mind. Moore will attempt to reimagine human emotion through the use of musicians, actors, dancers, and members of the audience. It's experimental performance art at its most experimental.

Garden Party White Walls, 835 Larkin, SF. (415) 931-1500, www.whitewallssf.com. Through Nov. 5. Opening reception: 7-11pm, free. Artist Casey Gray will debut new works in his third exhibition with White Walls. This time around, the focus will be on paintings of 17th century Flemish life.

Cheeses of France Pop-Up Café Minna Gallery, 111 Minna, SF. (415) 974-1719, www.111minnagallery.com. 10am-5pm, free. Calling all cheeseheads! Famed chef Jason Fox of Commonwealth will be putting on a cheese dish clinic courtesy of the SOMA Pop-up Café. Five different French cheese producers will also be on hand to let you sample their delectable goods. Oh and there'll be cheese art too.

SUNDAY 7

Japan Center Anime Fair: Sailor Moon's 20th Anniversary Japantown Peace Plaza, Post and Buchanan, SF. www.japancentersf.com. 12:30-4:30pm, free. Bust out that Sailor Mercury 'fit and head on over to Japantown to celebrate the 20th anniversary of the Sailor Moon anime classic series. There will be a performance that consists of a battle between Super Sentaï and Kamen Rider and singing and dancing by Mari Watanabe, Yukie Dong, Ti@Mi, and Angel Hearts.

UCSF Taste for the Cure: A Taste of Science Jewish Community Center, 3200 California, SF. (415) 353-7672, www.jccsf.org. 11am-4pm, free. It's nutrition meets education in UCSF's popular event on how diet can have a significant effect on breast health. Breast cancer doctors from the university will be conducting presentations numerous breast cancer-related topics. Unique to this year's event will be a demonstration of DNA extraction — after the strands have been extricated you'll be able to view them via microscope on the spot.

MONDAY 8

Safeway World Championship Pumpkin Weigh-Off IDES Grounds, 735 Main, Half Moon Bay. www.miramarevents.com/weighoff. 7-11am, free. Cartoonishly fat pumpkins will be battling it out for the heavyweight title (no pun intended) at this year's Safeway World Championship Pumpkin Weigh-Off. Defending champion Leonardo Urena of Napa will have to bring his A game if he's going to break the state record that he set at last year's competition. For the first time in the history of outlandish contest there will be a mega-prize of \$25,000 offered to the pumpkin grower that can grow the world's first one-ton pumpkin. **SFBG**

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FILM LISTINGS

MATTHEW MCCONAUGHEY AND ZAC EFRON PLAY SOUTHERN-FRIED BROTHERS IN *THE PAPERBOY*. PHOTO COURTESY OF MILLENNIUM ENTERTAINMENT

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock.

MILL VALLEY FILM FESTIVAL

The 35th Mill Valley Film Festival runs Oct. 4-14 at the Christopher B. Smith Rafael Film Center, 1118 Fourth St, San Rafael; Cinéarts@Sequoia, 25 Throckmorton, Mill Valley; and 142 Throckmorton Theatre, Mill Valley. For additional venues, full schedule, and tickets (most shows \$13.50), visit www.mvff.com. For commentary, see Film.

OPENING

Bitter Seeds Just what we all needed: more incontrovertible evidence of the bald-faced evil of Monsanto. This documentary on destitute Indian cotton farmers follows an 18-year-old girl named Manjusha, a budding journalist who investigates the vast numbers of farmer suicides since the introduction (and market stranglehold) of "BT" cotton—which uses the corporation's proprietary GMO technology—in the region of Vidarbha. Before BT took over in 2004, these cotton farmers relied on cheap heritage seed fertilized only by cow dung, but the largely illiterate population fell prey to Monsanto's marketing blitz and false claims, purchasing biotech seed that resulted in pesticide reliance, failing crops, and spiraling debt. It's a truly heartbreaking and infuriating story, but much of the action feels staid and false. Should Indian formality be blamed? Considering the same fate befell Micha X. Peled's



2005 documentary *China Blue*, probably not. Still, eff Monsanto. (1:28) **Roxie.** (Michelle Devereaux) **Butter** Jennifer Garner, Olivia Wilde, and Hugh Jackman star in this low-set satirical comedy about competitive butter carving. (1:32) **Frankenweenie** Wee Victor Frankenstein brings his dog back from the dead in Tim Burton's black-and-white, 3D animated tale. (1:27) **Presidio.** **The Mystical Laws** As *The Master* gathers Oscar buzz for its Scientology-inspired tale, another movie based on the teachings of a similarly-named religion, Japanese fringe sect Happy Science, opens this weekend. But that analogy is incorrect, for *The Mystical Laws* way more resembles 2000's *Battlefield Earth*, demonstrating and preaching its source material's tenants rather than questioning them. Visit Happy Science's website and you'll find

a New Age mix of Christianity and Buddhism, with woo-woo about truth and love. Its founder, Ryuho Okawa, claims to be the reincarnation of "El Cantare," sort of an über-god who controls all spiritual activity on Earth. Anyway, now there's an anime flick based on one of Okawa's hundreds of books; it's about an evil overlord with planet-ruling aspirations who gets smacked down by the powerful combo of aliens, a guy who realizes he's humanity's "light of hope" (basically a Jesus-Buddha combo, with psychic powers to boot), and an eight-headed flying dragon. There is Nazi iconography; there are *Star Wars*-inspired plot points. At one point, the hero preaches directly to the camera. It's all very heavy-handed. A far more amusing use of your time would be to go to Happy Science's website and click the tab marked "Astonishing Facts" to learn

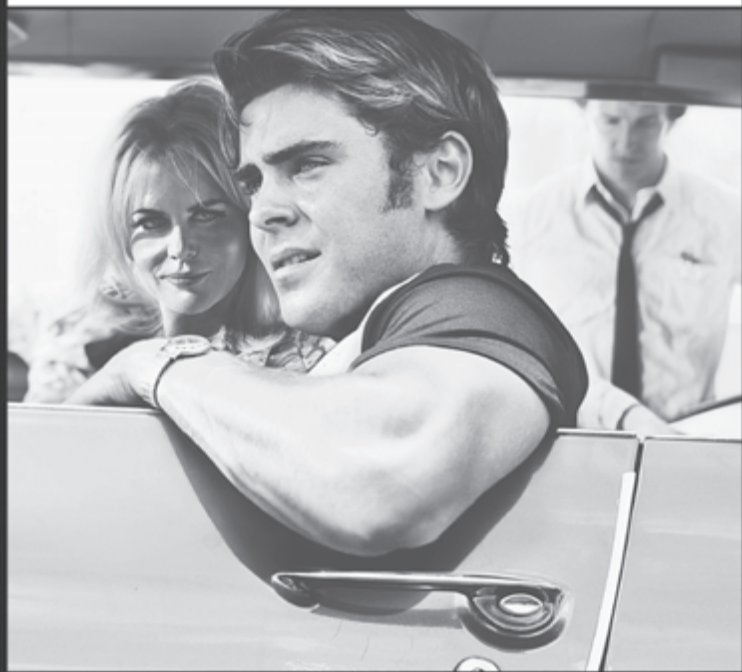
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the spiritual fates of historical figures: “Currently Beethoven lives in the lower area of the Bodhisattva Realm of the 7th dimension in the Spirit world, and aims to transcend the sadness evident in parts of his music and become an expert in the music of joy,” while proponent of evolution Darwin “is now serving a penance in Abysmal Hell.” Hey, wait a minute! Isn’t science supposed to be “happy?” (2:00) *New People*, 1746 Post, SF; www.newpeopleworld.com. (Eddy)

The Oranges In director Julian Farino’s tale of two families, the Wallings and the Ostroffs are neighbors and close friends living in the affluent New Jersey township of West Orange. We meet David Walling (Hugh Laurie), his wife Paige (Catherine Keener), his best friend Terry Ostroff (Oliver Platt), and Terry’s wife, Carol (Allison Janney), during a period of domestic malaise for both couples — four unhappy people who enjoy spending time together — that is destined to be exponentially magnified over the Thanksgiving and Christmas festivities. We learn much of this in voice-over courtesy of stalled-out 24-year-old design school grad Vanessa (Alia Shawkat), a second-generation Walling whose narrative subjectivity the film makes plain. No one will fault Vanessa for editorializing, however, when her Ostroff counterpart, onetime BFF and present-day nemesis Nina (Leighton Meester), returns home after a five-year absence and, amid maternal pressure to date Vanessa’s visiting brother, Toby (Adam Brody), instead embarks on an affair with their father. The ick factor is large, particularly because it takes a while to keep straight all the spouses, offspring, and houses they belong in. But Farino works to convince us that the romantic spark between David and Nina should be judged on its merits rather than with a gut-level revulsion, a reaction we can leave to the film’s principals. To the extent that this is possible, it’s possible to enjoy *The Oranges*’ intelligent writing and fine cast, whose sympathetic characters (perhaps excluding Nina, whose heedlessness regarding the feelings of others verges on sociopathic) we wish the best of luck in surviving the holidays. (1:30) *Albany*, *Clay*. (Rapoport)

The Paperboy Lee Daniels scored big with *Precious* (2009), but this follow-up is so off-kilter in tone and story it will likely polarize critics and confuse audiences, despite its A-list cast. I happened to enjoy the hell out of this tacky, sweat-drenched, gator-gutting, and generally overwrought adaptation of Peter Dexter’s novel (Dexter and Daniels co-wrote the screenplay); it’s kind of a *Wild Things*-*The Help*-*A Time to Kill* mash-up, with the ubiquitous Matthew McConaughey starring as Ward Jansen, a Florida newspaper reporter investigating what he thinks is the wrongful murder conviction of Hillary Van Wetter (a repulsively greasy John Cusack). But the movie’s not really about that. Set in 1969 and narrated by Macy Gray, who plays the veteran housekeeper for the Jansens — a clan that also includes college dropout Jack (Zac Efron) — *The Paperboy* is neither mystery nor thriller. It’s more of a swamp cocktail, with some odd directorial choices (random split-screen here, random zoom there) that may seem like exploitation movie homages. As a Southern floozy turned on by “prison cock” (but not, to his chagrin, by the oft-shirtless Jack), Nicole Kidman turns in her trashiest performance since 1995’s *To Die For*. (1:46) *Embarcadero*. (Eddy)

V/H/S See “Gruesome Discovery.” (1:55) *Bridge, Shattuck*.

Taken 2 It’s kidnapping season again, and Liam Neeson is pissed. (1:31) *Marina*.

ONGOING

Detropia Those of us from Detroit, once-glamorous capital of American manufacturing and symbol of the triumph of capitalism, often feel like we were born with the history of the city in our bones. Another common feeling is that of dread upon hearing that yet another arty documentary (or brow-furrowing article, or glossy photo book) is coming down the pipe. The narrative arc of such things is usually this: remember Motown? Cars were amazing. Then there were scary riots, probably out of thin air. Then the jobs left. Isn’t Detroit sad now? Look how spooky this abandoned train station from the 1930s is! America is over. Wait! Some hipsters are starting a farm downtown! There may be hope after all. But who knows? *Detropia*, directed by Heidi Ewing, who grew up near Detroit, and Rachel Grady, doesn’t exactly deconstruct that crusty storyline (non-spoiler alert: the hipster-farmers become performance artists). But this important and beautiful film shows how much more of the Detroit tale takes on meaning and shape when told through the voices of people who actually live there, with a cinematic eye that doesn’t shy away from reality, even as it bends it to narrative ends. (1:30) *Elmwood*, *Roxie*, *Smith Rafael*. (Marke B.) **SFBG**

REP CLOCK

Schedules are for Wed/3-Tue/9 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARBOR 4210 Telegraph, Oakl; www.shapeshifterscinema.com. Free. “Shapeshifters Cinema: Tommy Becker,” Thu, 8.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.othercinema.com. \$6. “Other Cinema.”

United in Anger: A History of ACT UP (Hubbard, 2012), plus shorts, Sat, 8:30.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.bfuu.org. \$10-100. *Operation Terror* (Cross, 2012), Sun, 7. Benefit for No Lies Radio.

CONTINUES ON PAGE 48 >>

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Peter Travers, Rolling Stone

“DAZZLING”
Joe Morgenstern, The Wall Street Journal

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CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. Berlin and Beyond Film Festival," Wed-Thru. Films from German-speaking countries; more info at goethe.de/ins/us/saf/prj/bby/enindex.htm. "Midnites for Maniacs: Fuck Urban Sprawl:" • **Candyman** (Rose, 1992), Fri, 7:30; **District 9** (Blomkamp, 2009), Fri, 9:45; and **Attack the Block** (Cornish, 2011), Fri, 11:45. One or all three films, \$13. • **Pee Wee's Big Adventure** (Burton, 1985), Sat, 1:30, 5:10, 8:50, and **Beetlejuice** (Burton, 1988), Sat, 3:20, 7. • **Frankenstein** (Whale, 1931), Sun, 7, and **Spirit**



of the Beehive (Erice, 1973), Sun, 8:25. **Moonrise Kingdom** (Anderson, 2012), Mon-Tue, 2:30, 4:45, 7, 9:05.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Arbitrage** (Jarecki, 2012), call for dates and times. **Beasts of the Southern Wild** (Zeitlin, 2012), call for dates and times. **Detropia** (Ewing and Grady, 2012), call for dates and times.

ELLEN DRISCOLL PLAYHOUSE 325 Highland, Piedmont; www.diversityfilmseries.org. Free. **The Education of Shelby Knox** (Lipschutz and Rosenblatt, 2005), Wed, 7.

THE NEXT VOICE YOU HEAR (1950) KICKS OFF J. HOBERMAN'S COLD WAR FILM SERIES AT THE PACIFIC FILM ARCHIVE.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. \$19-25 (includes museum admission). "Exploring Canyon Cinema: Play," family-friendly films from the Canyon archives, Sat, noon, 2, 4.

"**FILM NIGHT IN THE PARK**" This week: Creek Park, 451 Sir Francis Drake, San Anselmo; www.filmnight.org. Donations accepted. **The Hunger Games** (Ross, 2012), Fri, 8; **Willy Wonka & the Chocolate Factory** (Stuart, 1971), Sat, 8.

NINTH STREET INDEPENDENT FILM CENTER 145 Ninth St, SF; www.zincgraff.com. Free. **Zincgraff** (Brown, 2012), Sun, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" "Universal, Unique, Untouched: Bay Area Student Film Festival 2012," Wed, 7. "Rebel Without Applause: The Films of Alex Cox:" **Highway Patrolman** (1991), Thu, 7; **Death and the Compass** (1996), Fri, 9; **Walker** (1987), Sat, 6; **Searchers 2.0** (2007), Sun, 4. Alex Cox in person at select screenings. "An Army of Phantoms: American Cinema and the Cold War:" **The Next Voice You Hear** (Wellman, 1950), Fri, 7; **The Steel Helmet** (Fuller, 1951), Sat, 9; **Fort Apache** (Ford, 1948), Sun, 6. Introduced by J. Hoberman. "Grand Illusions: French Cinema Classics, 1928-1960:" **The Italian Straw Hat** (Clair, 1928), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Beauty is Embarrassing** (Berkeley, 2012), Wed, 9. **Detropia** (Ewing and Grady, 2012), Wed-Thu, 7, 9. "By + About Cindy Sherman:" **Office Killer** (Sherman, 1997), Thu, 7, 8:45. "Presidential Election Debate," presented by the Good Ol' Girls (www.goodolgirls.org), Wed, 6. **Bitter Seeds** (Peled, 2011), Oct 5-11, 7, 9:15 (also Sat-Sun, 3, 5).

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" **Topper Returns** (Del Ruth, 1941), Sun, 7:30.

UCSF Cole Hall, Medical Sciences Building, 513 Parnassus, SF; www.pnhpcalifornia.org. Free. **The Healthcare Movie** (Simons and Sterrenberg, 2012), Sun, 3.

UNITY CHURCH OF MARIN 600 Palm, Hamilton Center, Novato; www.unityinmarin.org. Donations accepted to benefit Unity in Marin and Bread and Roses. **Music from the Big House** (McDonald, 2010), Fri, 7:15.

VICTORIA THEATER 2961 16th St, SF; www.sfindie.com. \$8-10. "Shnit International Short Film Festival," nearly 200 short films from around the world, Thu and Sat-Sun.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$7. "Don't Fear the Vortex:" **Don't Be Afraid of the Dark** (Newland, 1973), Thu, 9, and **Alone in the Dark** (Sholder, 1982), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. **Never Stand Still: Dancing at Jacob's Pillow** (Honsa, 2012), Thu-Sat, 7:30; Sun, 2. **SFBG**

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Empire West Portal/Vicente. 661-2539.

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Marina 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

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Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Film Society Cinema 1746 Post. www.sffs.org

SF Center Mission between Fourth and Fifth sts. 538-8422.

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345733-00 The following person is doing business as Home Free Publishing, 335 Crestmont Dr. San Francisco, CA 94131. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 7, 2012. Signed by Sarah (Sally) Ooms. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 7, 2012. L#100055, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345900-00 The following person is doing business as Peacock Rebellion, 110 Clinton Park San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 18, 2012. Signed by Manish Vaidya. This statement was filed by Michael Jaldon, Deputy County Clerk, on Sep 18, 2012. L#100065, Publication Dates: Sep 26, Oct 3, 10, 17, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: Sep 13, 2012. To Whom It May Concern: The name of the applicant is: Lisa Chungwa Chu, Young Man Chu. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1700A Post St. San Francisco, CA 94115-3606. Type of Licenses Applied for: 41 — ON-SALE BEER AND WINE — EATING PLACE . L#100067; Publication Dates: 26, Oct 3, 10, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: Sep 14, 2012. To Whom It May Concern: The name of the applicant is: Alamo Mission, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2550 Mission St. San Francisco, CA 94110. Type of License Applied for: 47 — ON-SALE GENERAL EATING PLACE PUBLICATION DATES: Oct, 3, 10, 17, 2012. L#2000

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: Sep 20, 2012. To Whom It May Concern: The name of the applicant is: Eno St. Francis, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 310-320 Geary St. San Francisco, CA 94102. Type of License Applied for: 42 — ON-SALE BEER AND WINE — PUBLIC PREMISESPUBLICATION DATES: Oct 3, 10, 17, 2012. L#2001

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Melvin Eugene Thomas. CASE NUMBER: RP12647672. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Melvin Eugene Thomas. A Petition for Probate has been filed by: Damani Thomas in the Superior Court of California, County of Alameda. The Petition for Probate requests that Damani Thomas be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court Superior Court of California, County of Alameda, 1225 Fallon St. Oakland, CA 94612 as follows: Oct 24, 2012, Probate Department, Time: 9:30 AM in Dept. 201. Endorsed Filed, Alameda County Superior Court of California on Sep 12, 2012 by Judith Sallee, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. Attorney for petitioner: Michael L. Corman, APC at 740 Front St., STE 200 Santa Cruz, CA 95060 L#100068, Publication dates: Sep 26, Oct 3, 10, 17, 2012

NOTICE OF TRUSTEES SALE File No. 7301.28511 Title Order No. 6526912 MIN NO. APN 35-5886-025-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 09/07/07. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in 85102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. Trustor(s): YAO HUA CHEN AND MEI XIA WU, HUSBAND AND WIFE AS JOINT TENANTS Recorded: 09/13/07, as Instrument No. 2007-1452862-00, of Official Records of SAN FRANCISCO County, California. Date of Sale: 10/23/12 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 90 GLADSTONE DR, SAN FRANCISCO, CA 94112-1633 Assessors Parcel No. 35-5886-025-01 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$128,947.02. If the sale is set aside for any reason, the purchaser at the sale shall be entitled only to a return of the deposit paid, plus interest. The purchaser shall have no further recourse against the beneficiary, the Trustor or the trustee. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and if applicable, the rescheduled time and date for the sale of this property, you may call 877-484-9942 or visit this Internet Web site www.USA-Foreclosure.com or www.Auction.com using the file number assigned to this case 7301.28511. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone

information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. Date: September 28, 2012 NORTHWEST TRUSTEE SERVICES, INC., as Trustee David Ochoa, Authorized Signatory 1241 E. Dyer Road, Suite 250, Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com or www.Auction.com Automated Sales Line: 877-484-9942 Reinstatement and Pay-Off Requests: 866-387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE ORDER # 7301.28511: 10/03/2012,10/10/2012,10/17/2012 SUMMONS CASE NUMBER: 37-2012-00093583-CU-PAC-CTL, NOTICE TO DEFENDANTS: Danajane Eymr Vargas YOU ARE BEING SUED BY PLAINTIFF: Martin Stuhler. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102 The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: Kane Handel SBN 131624 at 3525 Del Mar Heights Rd., STE 231, San Diego, CA 92130 Publishing dates: Aug 29, Oct 3, 10, 17 2012. L#100066 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345696-00 The following person is doing business as A Different Engine, LLC, 2011 Folsom St., 3rd Floor San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 5, 2012. Signed by Michael Ryan. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 5, 2012. L#100054, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.

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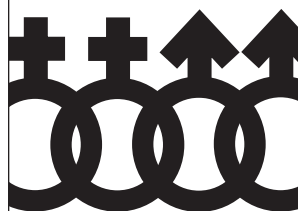
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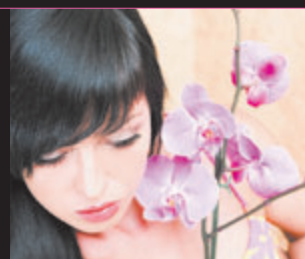
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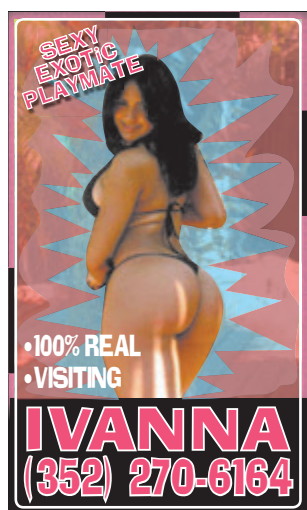
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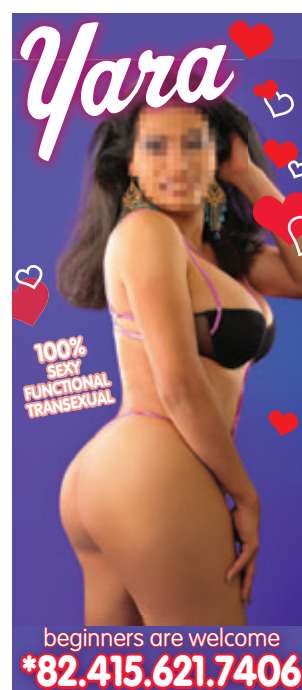
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